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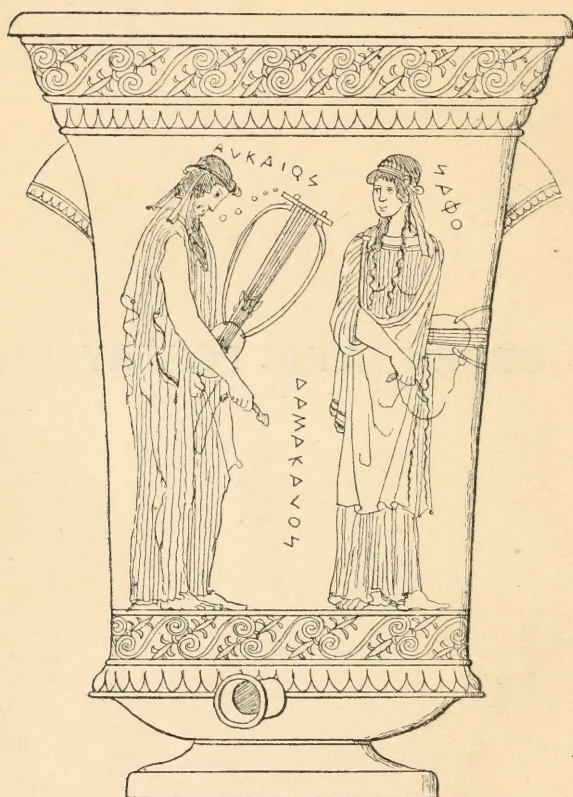
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GREEK LYRIC POETRY

PLATE I.



[See Alcaeus xi., Sappho x., and Additional Note A.]

GREEK LYRIC POETRY

A COMPLETE COLLECTION OF THE
SURVIVING PASSAGES FROM THE
GREEK SONG-WRITERS

*ARRANGED WITH PREFATORY ARTICLES, INTRODUCTORY
MATTER, AND COMMENTARY*

BY

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LONDON
LONGMANS, GREEN, AND CO.

AND NEW YORK: 15 EAST 16TH STREET

1891



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P R E F A C E

AMPLE as are the remains of Greek poetic literature that have been preserved, there is one important branch of it which has all but perished. The student usually forms a close and valuable acquaintance with Greek Drama and Greek Epic, but of the Lyric poetry proper he reads little or nothing. It is true that the more fortunate, though I fear their number is small, read Pindar, the greatest perhaps of the Greek Lyric poets ; and, furthermore, all of us become acquainted with choral lyric poetry in the Drama. Pindar, however, in his only surviving complete poems, the Epinician odes, represents one branch alone of the subject ; and similarly in the Plays we have practically choral Lyric only, and that, too, under such conditions as are best adapted to the preponderating interest of the Drama. Of Greek Lyric Poetry then, with these important exceptions, we are profoundly ignorant ; and our knowledge of Greek poetry in general is accordingly almost as limited, as if in our own language we read Milton and the Elizabethan Dramatists, but knew nothing, or almost nothing, of the great song-writers contemporary with them, or of the lyrics of Shelley, Keats, and Tennyson in our own century.

The loss of these Greek song-writers is irreparable ; but if we could imagine the connected works of any great modern poet, or series of poets, entirely lost, many valuable fragments might yet be recovered by a patient search for quotations from them in surviving literature. This is

precisely the task so successfully accomplished in connection with the lost Greek lyrics by scholars during the last three centuries, who, by a laborious and discerning investigation of all ancient writers or critics on style, metre, and grammar, have been able to recover for us fragments scanty and mutilated indeed, but yet of a nature to repay fully the study of all those who are interested alike in Greek literature and in Greek life.

My object in this volume has been to present to readers of Greek a collection in an accessible form of all the fragments of the 'Melic' poetry, omitting from the text instances of single words or half lines cited in illustration of some special point in grammar or metre, and also passages which are hopelessly corrupt. My task then has been not to select the best only, for the fragments are too scanty to admit of any such selection, but to include everything that can fairly be regarded as readable, adding in the Introduction and elsewhere such information as I have deemed necessary for a fuller comprehension of the poems, and of Greek Lyric Poetry in general. To make the collection complete for purposes of reference, etc., I have added in an Appendix all the passages excluded from the text proper. These latter I have taken from the last edition of Bergk's *Poetae Lyrici*, without commentary or alteration of the text.

I deal only with 'Melic' poetry, or the poetry adapted for music, to the exclusion of Elegiac poems, which, though in early times at least not without musical accompaniment, were recited or intoned rather than sung. The distinction is far from being one of form alone; for, since the Greeks excelled in the perfect adaptation, in poetry as in all else, of form to matter, it follows that poetry which was distinct in metre, mode of delivery, and also in traditional dialect (see page 75 *seq.*), was widely distinct also in subject, in treatment of subject, and in its whole spirit.

I must add that the Epinician odes of Pindar, though essentially 'Melic' poetry, or Song-poetry proper, are not included in this edition, because so much has by great good fortune survived as to necessitate entirely separate treatment. I have however inserted some of the chief fragments from Pindar, for reasons explained elsewhere (p. 281).

I have to thank several of my friends for their assistance in different portions of my work ; and I am particularly indebted to Dr. ABBOTT, my former Headmaster, for his kindness in revising a considerable part of my commentary, to which he has added some valuable suggestions. Mr. MURRAY, Keeper of the Classical Antiquities at the British Museum, and other gentlemen connected with that Department, have also given me much useful information.

G. S. F.

ST. PAUL'S SCHOOL,
February 1891.



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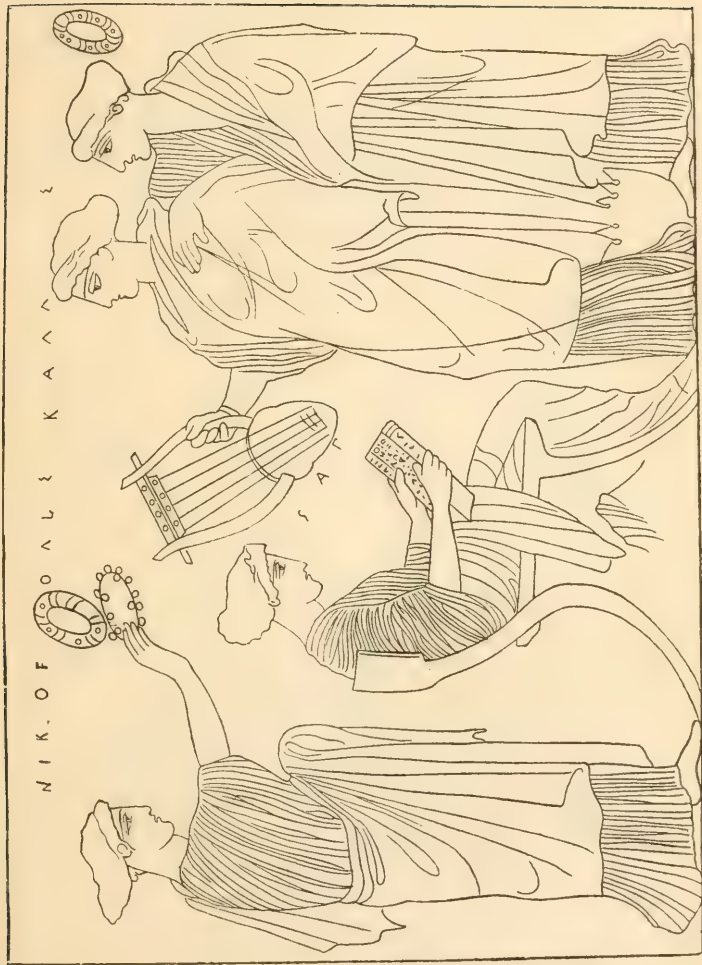
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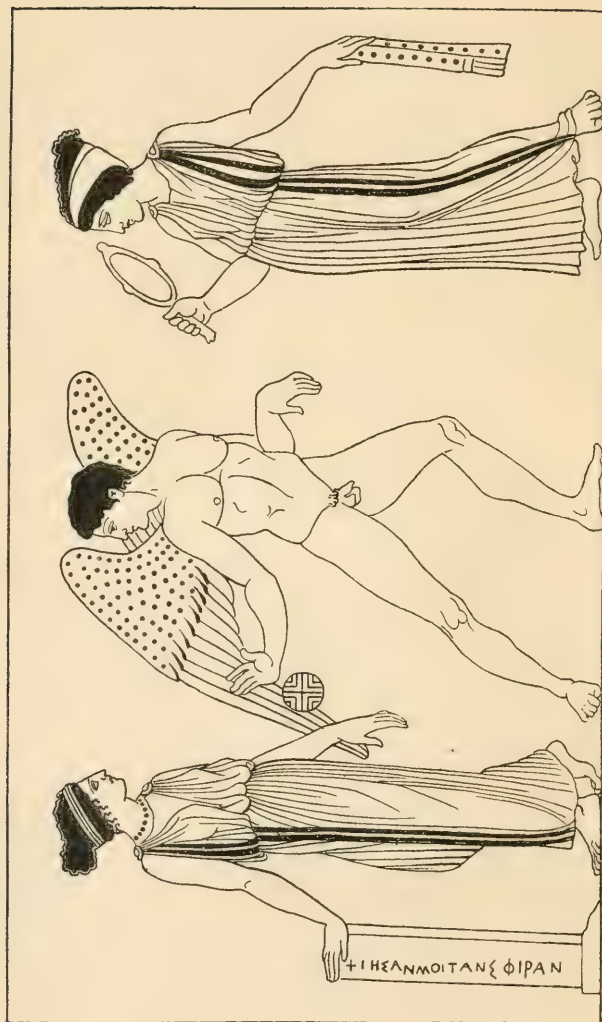
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SAPPHO AND HER PUPILS—See p. 150 and Additional Note A.

PLATE III.



EROS AS DESCRIBED IN THE LYRIC POETS—See Additional Note B, and ANACREON VI.

PLATE IV.



BLIND MAN'S BUFF—*See POPULAR SONGS VI. and Note.*

PLATE V.



BOEOTIAN CUP. *See BACCHYLIDES XIII. 2, and Note.*

CORRIGENDA

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- 120, Arch. xiv. 1, *for* Γλαῦγ' *read* Γλαῦκ'
- 124, line 5, *for* Harting *read* Hartung
- 127, Alc. i. 10, *for* φαίνην and ἐπαινῆν *read* φαίνεν and ἐπαίνεν
- 128, „ 13, *for* αἶε *read* αἶ
- „ „ 32, *for* ἀμύναι *read* ἀμῦναι
- 131, „ xii. 3, *for* σασάμῳ *read* σασάμῳ τε
- 142, Alcaeus v. 2, *for* καδ' *read* καδ
- 158, Sap. iii. 3, *for* ὄππατα *read* ὄπποτα
- 159, „ vii. 2, *for* ᾠήτοιο *read* ἀνήτοιο
- 163, „ xxi. 1, *for* Κυθήρη *read* Κυθήρη'
- 225, Bacchyl. ii. 2, *delete* comma after θυμόν
- „ „ 1. 3, *for* Κυπρίδος *read* Κύπριδος
- 230, „ xvi. (Metrical scheme, line 1) in 5th Cretic
for — ∪ ∪ *read* — ∪ ∪
- 262, Miscel. xxx. 7, *for* κοιρανῆον *read* κοιρανῆον
- „ „ 10, *for* πολίας *read* πολιᾶς
- 274, line 2, *for* ἐκφοθησείσαν *read* ἐκφοβηθεῖσαν
- 279, Dith. Poet. xiv. 2, *for* Νικᾶ *read* Νικᾷ
- 286, Pind. i. 4, *for* πόλλοις *read* πολλοῖς
- 327, Note on Sappho I., par. 2, line 1, *for* τέλνι *read* πῆλνι
- 333, Note on Sappho X. l. 3, *delete* For ὄμματα

ARTICLE I

REVIVAL OF MELIC OR SONG-POETRY—ANCIENT FORMS OF LYRIC AGAIN CULTIVATED

ALTHOUGH in the history of surviving Greek literature Epic poetry precedes Lyric, of course, as a matter of fact, poetical emotions found their utterance in song long before professional poets produced lengthy and elaborate Epic compositions: Orpheus, according to the myth, preceded Homer. Epic, however, owing to certain obvious causes to be looked for in the social conditions of the day, attained a popularity among the influential classes which attracted to its service all men of ambition in the sphere of poetry, and Melic composition was for the time cast into the shade. Songs were doubtless written and sung all through the Epic period, and indeed we find frequent reference thereto in Homer, but evidently no special cultivation was given to poems which did not celebrate *κλέξ ἀνδρῶν* or similar subjects, and the songs remained in the position of Volkslieder, or else of monotonous and stereotyped religious chants. When, however, the 'feudal' state of society in the Greek world (if such an expression may be used) sank gradually to decay, and with it its favourite and appropriate form of poetry, the Epic, poetical genius was forced to adapt itself to its surroundings. The glories of the past had now, in a period of revolution, become discredited, while the life of the present, which for long had been unvarying and monotonous, underwent such a change as intensified its feelings and heightened the interest of its actions. It was to actual life that the poets now directed their attention, and Epic narrative was thus supplanted by Lyric poetry of a subjective and personal character.

Lyric properly antecedent to Epic, but overshadowed by it during the 'Feudal' period.

With the decay of aristocratical power, Epic is supplanted by Lyric.

First came
Elegiac and
Iambic verse,

The wide gulf, however, between Epic and Melic, or the poetry of song, was bridged over by Elegiac and Iambic poetry, both of which, like Epic, were recited or intoned rather than sung.

Elegy broke the dignified flow of the hexameter, so well suited for an elevated narrative style, by alternating with it the so-called Pentameter, which, as metricians point out, is merely a varied form of the hexameter. In subject, on the other hand, Elegiac poetry broke boldly away from the traditions of Epic, and we find it employed by a Tyrtaeus, a Callinus, or a Solon as a powerful factor in the warfare or the politics of the day.

The Iambic trimeter, again, the invention of which is ascribed to Archilochus, introduced still greater innovations both in form and in subject. The whole nature of the metre is altered from the γένος ἴσον, where, as in the hexameter, the arsis and thesis of each foot are equal, to the γένος διπλάσιον, where, as in the Iamb and the Trochee, they are as 1 to 2, or 2 to 1 ; while the subject we find to be personal in the most pronounced degree, being chiefly invective or satire of the bitterest kind, not against principles or public enemies, but against private foes.

then Lyric
poetry proper,
or *Melic*.

But neither Elegy nor Iambic verse was suited by metre or by subject to satisfy the craving for a more noble and elevated poetry which was strong among the Greeks ; and the poets betook themselves to what must always be the truest source of fresh poetic inspiration—to the songs which, hitherto uncultivated and little heeded, yet touched the deepest sympathies of the people in their religious or secular life. We find accordingly that with rapidly progressive innovations, which will be duly noticed, in metre, in music, and in the choral dance, Melic poetry soon attained to its maturity. The swiftness of this advance is indeed astonishing, and is only intelligible when we reflect how many were the occasions for song in the life of a Greek city, and that in this period of social and literary revolution, the powerful poetical genius of the Greeks was concentrated almost entirely upon such occasions ; nor must we forget that it was not one country alone that was

Rapid develop-
ment of Melic.
Causes.

developing its poetical powers, but a number of States, more or less parallel and independent, each of which, owing to easy and constant communication, readily influenced all the rest.

What then were the most important and inspiring occasions for song in early Greek life, and what was the nature of the early song-poetry so long overshadowed by its younger sister Epic? For it is to this source that we must trace the characteristics of later and cultivated Melic. On this subject one cannot do better than quote a well-known passage from Colonel Mure's History of Greek Literature: 'From Olympus down to the wandering mendicant every rank and degree of the Greek community, divine or human, had its own proper allotment of poetical celebration. The gods had their hymns, nomes, paeans, dithyrambs; great men their encomia and epinicia; the votaries of pleasure their erotica and symposiaca; the mourner his threnodia and elegies; the vine-dresser his epilenici; the herdsmen their bucolica; even the beggar his eiresione and chelidonisma.' The number of titles amounts to upwards of fifty; and Colonel Mure justly remarks that 'the number, variety, and methodical distinction of these modes of lyric performance supply one of the most striking illustrations of the fertile genius and discriminating taste of the Greek nation'.¹ It is to be noticed that these distinct classes of song were not the creation of cultivated lyric, but were handed down from primitive times. We may follow Proclus in grouping them in two main divisions—the Religious and the Secular.

Early forms of Lyric, which now again present a poetical genius.

Distinct classification.

A. Religious Lyric.

Of *religious or sacred lyric* the chief forms are the Hymn, the Paean, the Hyporchem, the Nomos, the Dithyramb, the Comus, and the Prosodion; and these I will proceed to discuss briefly in their order.

The *Hymn* (ὕμνος) dates far back into remote ante-Hellenic ages, and may be regarded as the original stock

Hymn.

¹ *Hist. of Language and Liter. of Anc. Greece*, Bk. III. c. ii. Mure's remarks are based upon a long passage from Proclus' *Ἀρχαιολογία*, quoted in Photius' *Biblioth.* pp. 521 seq.

of all the religious songs, the others being specialised and in many cases later forms of the Hymn (ὥς εἶδη πρὸς γένος, Proclus). But the Hymn also constitutes a special type of religious poetry, though its only peculiar features mentioned by our chief authority, Proclus, are that it was sung standing, and accompanied by the cithara—ὁ δὲ κυρίως ὕμνος πρὸς κιθάραν ᾄδετο ἐστῶτων.

Burnouf¹ suggests that the word ὕμνος is identical with the Sanscrit 'sumna', good thought, and he adds that the custom of accompanying a sacrifice at the altar with a song to the gods, or hymn, was common to all the Aryan races. It is in fact in this ὕμνος in its more general sense that we may, perhaps, with Hartung, look for the earliest development of poetry and song among the Greeks; since solemn prayer naturally tends to become rhythmical, and harmonious musical sounds have a special value on such occasions, both in elevating the mind of the worshipper and in drowning all discordant and inauspicious noises. That the earliest mythical poets, at any rate, were connected with religion is illustrated by the examples of Orpheus and Eumolpas, both of whom belong to the primitive age, when, as in their cases, the characters of head of the family, priest, and poet-singer were combined in the same person.

The majority of the hymns, until the re-awakening of lyric inspiration, were probably traditional and monotonous dirges chanted rather than sung, as seems to follow from the very limited range of the music of these early times (see page 35). They admitted, however, of variety, according to the deity that was invoked, according to the periods of the day or the changing seasons of the year.³

Among the early poets of the Lyric age we find Alcman and Stesichorus cultivating this branch of Melic.

Passing on to more special forms of the ὕμνος, we find

¹ *Hist. de la Litt. Grecque*, p. 40.

² See Burnouf, p. 51.

³ See Burnouf's remarks on the Vedic Hymns, pp. 48, 56.

that the *Paeon*, the *Hyporchem*, and the *Nomos* were all consecrated, in early times at least, to the worship of Apollo (*v. Proclus, loc. cit.*).

The *Paeon* is twice mentioned in Homer. In *Il. i. 473* *Paeon*, it is sung by the Greeks to Apollo, in order that he may take away from them the plague that he has sent—

Καλὸν αἰδόντες παίηονα, κοῦροι Ἀχαιῶν,
Μέλποντες Ἐκάεργον, ὃ δὲ φρένα τέρπετ' ἀκούων.

Similarly we are told that it was sung at an expiatory festival in the first month of spring, called Βύσιος, at Delphi.¹ The second occasion in the *Iliad* is xxii. 391, where Achilles calls upon his comrades to sing the *Paeon* as they carry off the slain Hector: Νῦν δ' ἄγ' αἰδόντες παίηονα, etc.

It took then the double form of earnest prayer for the removal of plague, or for the bestowal of victory, and also of thanksgiving for favour granted, especially for military success.

Further reference will be made to the *Paeon* in connection with the Dance (pp. 27 and 29); and we shall there find that one of the early masters in lyric poetry, Thaletas, devoted his efforts to the improvement of this species of religious song.

In the *Hyporchem* the leading feature was that the song *Hyporchem*, to Apollo was accompanied by a dance of a distinctly imitative character. It is said by Müller² to have been of Cretan origin, and to have passed from Crete to Delos. The subject dealt with, he adds, was originally the history of Latona, and was then extended to a wider range, as we find in Hom. *Hymn to Apollo*, 162. There is a passage in *Il. xviii. 590* which is said to refer to the *Hyporchem*. A bard is playing on the harp (φορμίζων), and a band of youths and maidens dancing, 'sometimes in rows, sometimes in quick circles, easily as a potter might turn his wheel, trying how readily it will run'; the maidens carry garlands, the youths golden swords (ἐξ ἀργυρέων τελαμώνων);

¹ Müller's *Dorians*, vol. i. c. viii.

² *Ibid.* vol. i. p. 371.

and the passage, as also a similar description in *Odys.* iv. 18, concludes by adding that two tumblers rolled about in the midst: *δοιὼ δὲ κυβιστητῆρε κατ' αὐτούς . . . ἐδίνευσον κατὰ μέσσους.*

If this be an account of a Hyporchem, it would appear that the chorus intended their dance to represent some action in a general way, while the tumblers exhibited more definite and vehement pantomimic gestures. Such at any rate was the nature of the Hyporchem in later times, as we see from Lucian's account of one at Delos—*οἱ μὲν ἐχόρευον, ὑπὸρχοῦντο δὲ οἱ ἄριστοι, προκριθέντες ἐξ αὐτῶν.*¹ That the performance of *οἱ ἄριστοι* was expressly mimetic we learn from *Athen.* xiv. 628—*ἐχρῶντο τοῖς σχήμασι* (the figures of the dance) *σημεῖοις μόνον τῶν ᾄδομένων—ὅθεν καὶ ὑπορχήματα τοιαῦτα ἡγόρευον.*

Thaletas.

It was Thaletas, again, who in connection partly with the Hyporchem, developed the complete union of dance and song which we find in later Greek choral lyric (see p. 28, *seq.*). I must add that often no very close distinction appears to have been drawn between the Hyporchem and the Paean. See Boeckh, *De Metris Pindari*, p. 201.

Nome.

The Nome.—The term νόμος is applied in early religious Melic chiefly to chants or tunes of a fixed type, sung (*τεταγμένως καὶ μεγαλοπρεπῶς*, Proclus), not by a chorus, but by the priest, to the accompaniment of the lyre, at the altar of Apollo. In its earnest supplicatory tone it is regarded by Proclus as very similar to the Paean. The Nome was on the one hand of great antiquity, and on the other survived beyond almost all other forms of lyric. We hear of it in very ancient poetical contests at Delphi,² but it comes chiefly into prominence as the branch of lyric cultivated by Terpander, who is generally regarded as the earliest Melic poet. Further remarks on the Nome will be necessary elsewhere (see p. 36); it is sufficient for the present to say that the use of the term was considerably extended

Terpander.

¹ *De Saltat.* c. 16.

² Paus. x. 7. 2.

subsequently, and that though usually connected with the worship of Apollo, accompanied by the lyre, in hexametric metre and monodic, yet it occasionally, especially in later times, dispensed with any one or all of these characteristics.

The Dithyramb.—We come now to a species of hymn *The Dithyramb.* connected with the worship, not of Apollo, but of Bacchus. Its invention is ascribed to Arion, but, as it existed long before his day, this is only one of the many instances where tradition has described as the inventor one who in reality was but the first to cultivate and elaborate an ancient style of composition or the like. That we find no mention of the Dithyramb in the earliest Greek literature is perhaps owing to the fact that it was consecrated to the service of Bacchus, whose rites were introduced to the Greeks comparatively late, and amid much opposition (cf. especially Eurip. *Bacchae*). The hymn, however, to the god of wine probably dates back to the earliest Aryan times, and traces of it are to be found in the Veda.¹ A very ancient invocation to Bacchus, of an unpolished character, is preserved in Plutarch, *Quaest. Graec.* 36 (see *Popular Songs*, XII.); but the first mention of the Dithyramb in Greek literature proper meets us in Archilochus, a generation or two before the time of Arion :

‘Ὡς Διωνύσοι’ ἀνακτος καλὸν ἐξάρχει μέλος
οἶδα διθύραμβον, οἶνω συγκεραυνωθείς φρένα.

The word ἐξάρχει is said by Müller (*Greek Lit.* c. xiv.) to indicate that the early Dithyramb was not choral, as we find it to be ever since the time of Arion, but monodic. This does not strike one as a necessary inference from the words of Archilochus, but it is likely enough that in the time of that poet the Dithyramb still retained what was perhaps the primitive form of all early hymns, that of being sung by one man only, originally the priest at the altar. The improvements made by Arion will be touched upon subsequently (see p. 102), and

Dithyramb perhaps not always choral as in later times.

¹ Burnouf, p. 227.

for its subsequent history see Introduction to the last Lyric period, page 263. I will now only add that this species of religious song, when once it had gained its ground, enjoyed the greatest popularity, and, as I need hardly mention, gave birth to that noblest of offsprings, the Greek Drama. It continued, however, to survive side by side with its more famous progeny—*matre pulcra filia pulcrrior*—and to attract to its services some of the finest literary, and especially musical, talent. Being connected with the worship of Bacchus, it assumed an enthusiastic character,¹ with rich and often inflated language, and a musical accompaniment, the elaborations of which called forth bitter remonstrances from the admirers of the simpler style of the antique. One of the most magnificent fragments from Pindar (Pind. *Frag.* No. vi.) affords the best example of the rich and glowing character of Dithyrambic poetry at its prime.

Some characteristics.

Comus.

Akin to the Dithyramb is the *Comus*-song, also connected originally with the worship of Bacchus, and partaking in its general character. The *Comus* is associated by Hesychius and Suidas with dancing and drunkenness, and the term is especially applied to the boisterous song of the revellers as they issued forth from the banquet, and escorted one of their party home, or serenaded a lady with music, dance, and song.² We hear of the practice in Hesiod, *Scut.* 281: *κώμαζον ὑπ' αὐλῶ . . . ὑπ' ὀρχήθῳ καὶ ἀοιδῇ*; and later in Alcaeus: *δέξαι με κωμάζοντα*, etc. (Text No. 12), where the *Comus* takes the form of the serenade. Cf. Aristoph. *Plutus* 1039 *seq.* The term became extended to any songs for festal occasions, and hence it is to this branch of lyric that many of Pindar's Odes belong (*Ἐγκώμια*).

Processional hymns a striking feature in Greek religion.

Lastly, I will mention *Prosodia*, or Processional hymns, sung to the flute by the band of worshippers when approaching the altar or temple of a deity.³ Many of the

¹ *κεκίνημένος καὶ πολὺ τὸ ἐνθουσιῶδες μετὰ χορείας ἐμφαινῶν*, Proclus.

² The *Comus* is a favourite subject on Greek vases, etc. See Panofka, *Manners and Customs of the Ancient Greeks*, Plate XVII. 1.

³ *προσιόντες ναῖσις ἢ βώμοις πρὸς αὐλὸν ᾄδον*, Proclus.

other classes of song might come under the heading of the Prosodion in a more general sense; for the Paean, the Comus, the Wedding-song, etc., are all more or less connected with processional singing. Indeed it is worth while dwelling upon the popularity of the custom in Greek religious ritual, and to consider what a spirit of grace and cheerfulness must have been imparted to worship by these processions of picked dancers and vocalists.

Not the least interesting of these Prosodia are the Parthenia or processional choruses of maidens in honour of some deity. We hear of this custom, apparently, in *Il.* xvi. 180, ἐν χορῷ Ἀρτέμιδος, etc., and at the beautiful festival of the Daphnephoria at Thebes,¹ the scene at which has been made familiar to us in Sir F. Leighton's well-known picture. But it was at Sparta that Parthenia attained to the greatest popularity, for it was at Sparta that the maidens by their generous culture were best qualified to adorn the service of religion.

In this city one of the earliest Melic poets, Alcman, found his genius powerfully attracted by these Parthenia; and a very quaint and interesting specimen of his talent in this kind of composition has been recently recovered (Alcman No. 1.). In later times the best of the lyric poets, such as Simonides, Bacchylides, and Pindar followed the example of Alcman.

Having described the chief forms of religious lyric existing both before and during what we may call the Melic period in Greece, I will pass on to certain species of secular lyric. I propose to touch only upon the following—the *Dirge* (ᾠδήνος) or funeral song, the *Wedding-song* (ὑμέναιος, or ἐπιθάλμιον), the important class falling under the heading of *Convivial songs* (συμποσιακά), and lastly certain popular songs or *Volkslieder* which do not come under any precise category.

The Dirge and the Wedding-song are probably secularised forms of a lyric once sacred. It is true that such as

B. Secular Lyric.

Dirge and wedding-song probably once of a sacred nature.

¹ Paus. ix. 10. 4.

survive are entirely secular, but Burnouf reasonably maintains that occasions of such import as the wedding and the funeral must have been accompanied by a sacerdotal hymn such as we actually find in the Veda in connection with the Dirge.¹ He surmises that this sacerdotal chant was followed up by another of a more secular nature out of which was developed the Wedding-song, or the Dirge as we know them; and in the case of the Wedding-song the refrain ὑμῆν ὑμέναιε, unintelligible even to the Greeks themselves, was probably a relic of the priestly chant or formula dating back to remote ages. Be this as it may, what is certain and sufficient for our present purpose is that before the beginning of the Melic period, and indeed as far back as the time of Homer, we find dirges and wedding-songs recognised as definite branches of lyric.

Dirge—
Threnos.

The Dirge.—The example of a θρήνος in Homer occurs at the burial of Hector, *Il.* xxiv. 720 *seq.*, and deserves special attention. The bearers bring the hero's body to the palace and place it on a couch:

παρὰ δ' εἶσαν ἀοιδούς
Θρήνων ἐξάρχουσιν, οἳ τε στονόεσσαν ἀοιδῆν
Οἱ μὲν ἄρ' ἐθρήνεον, ἐπὶ δὲ στενάχοντο γυναικες.

Professional
mourners.

From this we learn that at this period there existed a class of professional dirge-singers, whose strains of mourning were accompanied by the lamentations of the women around. When these men had finished their songs, which were probably of a formal and set description (perhaps connected with the old sacerdotal hymns of Burnouf's conjecture), they were succeeded in Homer by the spontaneous and exquisitely touching lamentations of Andromache the wife, Hecuba the mother, and Helen the grateful kinswoman of the chivalrous warrior. At the commencement and at the conclusion of the lamentations of each of

¹ For the very solemn and important ritual connected with the Greek marriage, see De Coulanges, *La Cité Antique*, Bk. II. ch. i. *ad fin.*, and ch. ii.

these three the poet employs similar expressions— $\tau\tilde{\eta}\sigma\iota\nu$ δ' Ἀνδρομάχη λευκώλενος $\tilde{\eta}\rho\chi\epsilon$ γόοιο (cf. 747, and 761)—and at the conclusion :

ὦς ἔφατο κλαίουσ', ἐπὶ δὲ στενάχοντο γυναιῖκες.

(Cf. l. 760 and l. 775.)

In addition then to the female relatives, it would appear that not only the $\lambdaοιδοὶ$ $\theta\rho\eta\gamma\omega\nu$ ἔξαρχοι but also these γυναιῖκες played a definite part in the formal ceremony. They were, so to speak, the chorus whose lamentations were led first by the professional dirge-singers, and more especially by the female members of the afflicted family.¹ Notice finally that, with the exception of the $\lambdaοιδοὶ$, none but women appear to take part in the lamentations, and also that Andromache, Hecuba, and Helen give utterance to their $\theta\rho\tilde{\eta}\nuοι$ in the order of the closeness of their relationship to the dead.

It is most interesting to read, in Fauriel's Preface to his *Chants Populaires de la Grèce Moderne*, that nearly all the distinctive features of the funeral dirge in the time of Homer are preserved to the present day in the Myriologues or funeral-songs of Modern Greece. Shortly before the body is taken from the house for burial, and after a certain time has been spent in indiscriminate lamentation, the chief women rise, generally in order of their relationship, and give utterance to improvised dirges, called Myriologues. These are continued until the body is removed, and are renewed when the burial is effected. Just as in Homer, the men take no active part in these laments; they are present, but express their adieux in brief words. The professional $\lambdaοιδοὶ$ have disappeared, but their place is occasionally taken by professional female myriologue-singers.

Comparison of
ancient Dirge
with 'Myrio-
logues' of
modern Greece.

Among the great lyric poets Simonides was the most famous for his Dirges, a touching example of which remains for us in the famous Danae poem (Simonides, No. II.). But we must remember that such compositions, being

¹ This may perhaps partly account for the choral form subsequently taken by some $\theta\rho\tilde{\eta}\nuοι$: see *note*, Simonides, No. II., and cf. Art. III. p. 24.

θρήνοι and not ἐπικηδεῖν, were not necessarily delivered on the occasion of the funeral, but at any time subsequently.¹

Wedding-song. The reference to the Wedding-song in Homer is briefer. It occurs in the description of the Shield (*Il.* xviii. 490 *seq.*), and tells us how the bride is led through the streets to the bridegroom's house amid loud hymenaeal strains—πολὺς δ' ὑμέναιος ὁρώρει; while young men dance to the music of flutes and harps, and the women stand at their doors admiring the scene. Here we see that the Hymenaeus was sung during the procession, and thus before the completion of all the religious ceremonies. It appears, however, to have been of a more or less secular character; and still more was this the case with the Epithalamion, the song sung before the door or window of the bride-chamber. To this latter class are usually referred the wedding-songs of Sappho, who devoted much of her talent to this form of lyric.

Comparison
with modern
Greek wedding-
songs.

I must again make reference to Fauriel's interesting preface, where we read that the ceremony of marriage in Modern Greece extends over two or three days, and that each part of the ceremony has its regular and appropriate song, the ancient ὑμέναιος being paralleled closely enough by the special song sung during the procession which conducts the bride from her house to the church.

'Convivial'
songs.

Also perhaps of
sacred origin.

I come now to the 'Convivial' songs, συμποσιακά, among which the Scolia are the most prominent. Whether or not these Scolia existed before the Melic period, it is certain that the custom of singing at banquets, constantly referred to in Homer, was of great antiquity. This species of lyric also appears to have been once of a religious nature. Compare *Il.* i. 472:

Νώμῃσαν δ' ἄρα πᾶσιν ἐπαρξάμενοι δεπάζεσιν,
Οἱ δὲ πανηγέριοι μολπῇ θεὸν ἰλάσκοντο.

De Coulanges, *La Cité Ant.* Bk. III. c. vii., forcibly points

¹ Θρήνος οὐ περιγράφεται χρόνῳ. Proclus.

out the religious character of the common banquet among the Greeks, and remarks that it was accompanied by hymns of a set form. These hymns, which formed, as Colonel Mure puts it, a kind of grace to the entertainment, were often called *Pacans*, as we learn, among other sources, from a Fragment of Alcman's (Alcman, No. xi.).

Φοίναις δὲ καὶ ἐν θιάσοισιν
ἀνδρείων (= συσσιτίων in Sparta) παρὰ δαιτυμόνεσσι
πρέπει παιᾶνα κατάρχειν.

From these sacred songs may naturally have arisen the custom of singing others of a more secular description, and we shall see that a large portion of Greek 'single' or non-choral melic may be classed under the heading of 'convivial' poetry. Further remarks on the *Scolia* in the Melic period will be found in the Introduction to the surviving *Scolia*.

It remains for me to notice certain songs, fragments of which still remain, of the nature of *Volkslieder*, but referable to no distinct class of lyric.

The *Linos-song* is said to be of Phoenician origin, and to have derived its name from the words *ai le nu*, 'woe is us,' which probably formed part of the refrain of the song. The Greeks, misunderstanding this, came to regard Linus as the name of a youth whose untimely fate at the hands of Apollo is bewailed,¹ or sometimes as the inventor of the mournful dirge bearing what was supposed to be his name.² Be the origin of the term however what it may, the *Linus-song* was evidently of a plaintive and mournful character, and it appears to have been popular with agricultural people, especially at vintage-time, being, as some say, employed as a lament for the decay of summer. It is referred to in the *Shield* passage (*Il.* xviii. 570 *seq.*). Men, youths, and maidens are gathering in the harvest:

Τοῖσιν δ' ἐν μέσσοισι πάϊς φόρμιγγι λιγείῃ
Ἰμερόθεν κιθάρηζε, λίνον δ' ὑπὸ κελὸν ἔειδεν.

Hesiod also mentions the *Linos-song* as habitually sung

¹ V. Müller's *Dorians*, vol. i. p. 346.

² Plut. *de Musica*, c. iii.

at feasts and banquets (*Frag.* I.); and neither in Homer nor Hesiod are the occasions, regarded as suitable for the Linus-song, of a melancholy nature; but Bergk's remark is perhaps pertinent, that the people are always fond of sweet, plaintive airs. A fragment from a Linus-song will be found in the text, *Popular Songs*, I.

Similar 'nature songs.'

Just as the Linos was applied, or is supposed to be applied, to the decay of summer, so the song of Adonis, also perhaps of Semitic origin,¹ and of Hyacinthus were connected with the disappearance of spring. Besides these we find the Lityerses song in Phrygia at reaping-time, the Scephros at Tegea in the full heat of the summer, and others of a similar description, all having this in common, that they direct the imagination to the world of nature, and render it susceptible to its influence.

Chelidonisma.

Similar in this respect is the famous *Chelidonisma* or Swallow-song (*Popular Songs*, II.), sung by minstrels begging for alms at the doors of the well-to-do, and celebrating the return of the swallow and the spring-time, the ceremony in fact corresponding in some degree to the old English observance of the return of May-day. The actual song preserved to us by Athenaeus is not apparently of very ancient date (see note *ad loc.*), but the custom of singing such a song from house to house at this season may well have been of the greatest antiquity, and appears to have taken such a hold upon the popular taste, that, if Fauriel be right, it has endured in Greece down to the present day.

Modern Greek 'Swallow-song'.

At any rate, whether or not there be a gap in the descent, the fact remains that children still go round singing a modern Greek Swallow-song, which, with its accompanying circumstances, closely resembles the ancient *Chelidonisma*.²

Flower-song.

I will conclude this article by calling attention to the Flower-song (*Carm. Pop.* v.), displaying that love of flowers which, conspicuous in nearly all the Lyric poets, rises almost to a passion in the greatest of them, Sappho.

¹ See Renan, *Marc-Aurèle*, pp. 131, 575, 576, on the Semitic aspect of Adonis-worship, and Müller's *Dorians*, vol. i. c. ix.

² V. Fauriel's Preface; and see *Pop. Songs*, II. note, for the modern Swallow-song.

ARTICLE II

SOME DISTINCTIVE FEATURES OF GREEK LYRIC POETRY

IN the previous Article I have endeavoured to point out what were the chief materials for the exercise of poetic genius, which the Greek muse found worthy of her closer attention on deserting the now exhausted region of Epic. We have seen that the service of the gods had given rise to various types of religious song, such as the Pæan or song of triumph, the joyous Hyporchem, the enthusiastic Dithyramb, and the Processional Ode, characteristic of a cheerful religion ; and that the more important events of human life, such as the funeral and the wedding, with their imposing ceremonial, afforded powerful inspiration to the singer. Furthermore, we have observed how universally song pervaded alike the social life of the convivial citizen, and the outdoor life of the simple country folk, the one regarding song as the natural accompaniment of his festivity, the other of his toil. Carrying ourselves back to this starting-point, and bearing in mind certain further influences shortly to be mentioned, we have now to consider what are likely to be some of the main features assumed by Greek lyric poetry.

The most prominent external characteristic is its classification into clearly marked species. As Mr. Jevons says, in his *History of Greek Literature*, a Greek poet 'did not sit down to compose an Ode to a Skylark, or to a Cloud'. He wrote, if he was to serve the Gods, a Hymn, a Dithyramb, a Hyporchem, or the like ; or if for men, an Epinicion, a Threnos, or a Wedding-song ; or again, he gave utterance to his emotions on love, on politics, or on wine in a Scolion ;

(a) Distinct classification in Greek Lyric.

Results.

and in each case he knew that a certain conformity to customary treatment was expected of him. It is plain that under such circumstances there might therein have been a danger of lyric poetry losing its freedom by becoming tied down to certain stereotyped forms, had not the Greek genius at this period been far too vigorous and creative to admit of any such calamity. On the contrary, these forms served, like the reins in the hands of a skilful horseman, to exercise a salutary guidance and control over the poetic imagination, but not to impede its energy. H. N. Coleridge¹ points out that, whereas Hebrew lyric is satisfied with an intensity of enthusiastic emotion, too often at the sacrifice of intelligibility, Greek lyric on the other hand compensates for a comparative deficiency in depth of feeling by the admirable tact with which it assigns to form and to thought each its proper province, and never neglects to provide for the artistic symmetry of the whole composition. In a later period, however, when originality of thought declined, the balance was destroyed, and the excessive importance which became attached to the mere form was probably one of the causes leading to the extinction of Greek lyrical production.

(b) Greek Lyric
'occasional'.

Again, if we consider the distinctive element in the various types of lyric poetry, we find it to consist in the special nature of the occasion for which the poem was designed. Hence Greek lyric is rightly called 'occasional'. It is true that one class of these 'occasions', convivial meetings, to which were appropriated the species of lyric called Paroenia or Scolia (see p. 12), admitted of a very wide range in the choice of subject, and the songs of this description are those that most resemble the lyric poetry of modern times.² But from causes shortly to be examined, this branch of lyric, with some very brilliant exceptions, did not assume nearly so important a place in cultivated Greek poetry as was taken by choral Melic, whose range was somewhat more confined to subjects

¹ In an Article in the *Quarterly Review*, xlix. 349.

² See Introduction to Scolia, page 232.

appropriate to the special ceremony or festival for which the services of the poet were required. Thus the skill of the poet was exercised, and in the bloom of Greek lyric successfully exercised, in avoiding, on the one hand, too great limitation and monotony, and, on the other, in restraining his imagination within the bounds necessary for the unity strictly required by a lyrical composition. We must here remember that a polytheistic religion, rich in mythology, afforded to the poetry devoted to its service opportunity for very great variety of treatment in recounting the qualities or adventures of the Deity addressed; while the intimate and simple nature of the relations supposed to exist in early times between gods and men admitted of an introduction of secular subjects, which would be excluded from religious song by a people holding a more exalted and reverential notion of the Deity. While, then, the fact of lyric poetry being 'occasional' did not necessarily restrict the genius of the poet, a more rapid development was attained by the opportunity thus given for a modified form of division of labour among poets. It is true that we find no example of a lyric poet confining himself to one or even a few branches of his subject, but many of them seem to have devoted their chief energies to perfecting that species to which their particular genius impelled them. Thus Alcæus, though a writer also of hymns, excelled in *Scolia* and similar compositions; Simonides was unsurpassed alike in epigrammatic poems and in the beauty of his *Threnoi*; while Pindar brought the art of the Epinician ode to the summit of its perfection.

Variety of subject afforded to songs for religious or similar occasions by mythology.

Division of labour among Lyric poets.

On the other hand, the dangers that beset 'occasional' poetry are obvious, and the avoidance of them is merely a matter of time. Poetry, written not at the prompting of the poet's own heart, but because a certain occasion requires a song for its adornment, cannot for long keep itself from frigidity and inanition. At first, indeed, this may not be the case, while the poet is still writing only on subjects closely connected with his own life, and capable of inspiring him with enthusiasm; and in Greece

Natural tendency of 'occasional' poetry.

so powerful was the re-awakening to poetic life in the eighth and seventh centuries B.C., and so stirring was the æsthetic, intellectual, and political history of the Greek world onwards till the fourth century, that lyric poetry maintained its excellence long after the poets had ceased to confine their talents to subjects in which they felt a personal interest, and even after they were ready to let themselves out for hire to the highest bidder.

The corrupting influence, however, could not be resisted, and it was aided, as Bergk points out, by the multiplication of prize-contests for lyrical compositions, until in the end the poet was sapped of all his freshness and vitality, and became a mere tool in the hands of the musician (see p. 40 *seq.*).

(c) Didactic tone
in Greek Lyric.

A further characteristic alike of Greek Lyric, and its offspring the Drama, is the religious, or moralising, or didactic tone which widely prevails. This again is mainly due to the elements from which lyric in great part arose; for the poet, once perhaps identical with the priest, retained his function as the teacher of his hearers. This tendency shows itself chiefly in the Gnostic poetry, which is directly didactic in character; but we find it predominating also in such subjects as the Epinician Odes of Simonides and Pindar, both of whom gave poetical utterance to precepts in a manner which at times was hardly gratifying to their employer. Doubtless these writers were influenced by the importance now attaching to ethical discussion; but their ready adoption of such subjects shows that they felt that the poet and philosopher were here at least on common ground.

Even more marked is the strongly didactic or moralising tone throughout the *Scolia* (see p. 232), showing that even here, where lighter themes might have been looked for, the singer was expected to remember that he was also a teacher.

(d) Greek Lyric
'objective'.

As being 'occasional', and connected mainly with public festivals, religious or semi-religious, we naturally find Greek lyric to be of a more objective character than is usually to be expected in this branch of poetry. Poets, like

the majority of the Greek song-writers, whose compositions were not merely in honour of some event or ceremonies of public interest, but destined also to be sung in public by a chorus of perhaps fifty singers, would naturally refrain from giving vent to such purely personal emotions as are so often portrayed to us in modern lyric poetry. Another cause tended to impress this character of objectivity yet more strongly upon Greek lyric. I refer to the still active influence of Epic upon all poetic composition, not only with regard to the dialect (see p. 76) and the form of expression, but also to the treatment of subject. It is to this influence of Epic that we must in great part attribute the remarkable prevalence of objective narrative in Greek lyric. In religious lyric singing the praises of a god or demigod readily enough took the form of a narrative of their adventures or achievements, and we find Stesichorus, to take a striking instance, whose poems were perhaps in the form of hymns (see p. 169), devoting himself almost entirely to mythical or epic subjects treated in lyric manner. 'Stesichorus sustained the weight of Epic poetry with the lyre' (Quintilian).

Prevalence of
narrative in
Greek Lyric due
partly to Epic
influence.

Again, as is well known, the mythical element plays a most important part in the Epinician Odes of Pindar, whose treatment of incidents, always in some manner connected with his main subject, stands, as Professor Jebb points out, midway between Epic and the Drama. But even in such a subject as a Threnos, Epic influence made itself felt, as is seen in the famous passage of Simonides (No. II.), where the woes of Danae and her hopes of aid are probably introduced for consolation to those for whom he wrote.

Epic, indeed, with its stores of mythology, afforded to the Greeks of later times a boundless supply of ideal incidents whereby to illustrate and adorn the present; and this applies not to poetry alone but to works of art; for the combats between Gods and Giants, Hero and Centaur, Greek and Amazon, are said to be sculptural allegories which typify recent victories of Greeks over Asiatic barbarians.

Even in the less prominent branch of Lyric, that of

Little self-reflection even in 'monodie' songs.

monodic and personal song, we find, with a few brilliant exceptions,¹ far less reflection of the poet's own life and emotions than might be expected. Such poems of which *Scolia* form the chief part were usually composed for the benefit of the author's own circle of acquaintances and partisans, and his object would naturally be to give utterance to sentiments, personal indeed, but appealing hardly less strongly to his hearers than to himself. This may be seen in the political odes of *Alcaeus*, in the so-called Attic *Scolia* (i.-ix.), or in the drinking-songs of *Alcaeus* and *Anacreon*. And indeed, when we consider the great predominance of social or club life in Greek cities, and the conspicuous absence of anything like solitary, or even home interests, we are not surprised to find that both in choral and single *Melic* the poet's individual feelings gave precedence to subjects appealing either to the whole body of his fellow-citizens, or to his own friends or boon-companions.

Such are, I consider, some of the distinguishing features of Greek Lyric, in contrast especially with that of modern times. It is obvious also that the fact of all songs being composed for music, and the greater part for an elaborate dance-accompaniment as well, must have had great influence on the character of the poetry itself; and this subject will be touched upon in the articles appropriated to the dance and the music of Greek Lyric.

¹ I am referring especially to *Sappho's* immortal description of her passion, in *Od.* ii.

ARTICLE III

CHORAL, AND SINGLE OR PERSONAL MELIC POETRY— DORIAN AND LESBIAN SCHOOLS

I HAVE had occasion, mainly in the preceding article, to refer several times to the predominance of choral over monodic or personal Melic poetry—with the former of which is associated the Dorian school of lyric poetry, with the latter the Lesbian. I propose in this article to consider briefly the causes leading to this.

First of all, we must bear in mind that the chief occasions which called for the exercise of lyric poetry were connected with religion, and that religion tends to foster choral rather than solo singing, this being certainly the case in Greece, where, in the absence of a distinct sacerdotal class, the worshippers would naturally take each an active part in the ceremony. Again, we must remember the all-important part that public life as a citizen played in the existence of a Greek, so that far greater attention was likely to be bestowed on choral poetry, intended as it was for public delivery, than upon monodic song, which was composed rather for the poet's own circle.

Causes leading to the predominance of choral over monodic songs.

Furthermore, in a world ignorant of publishers or readers, a poet who courted notoriety must needs have written for occasions which secured for his works the largest audiences—and these with the Greeks were occasions for choral song.

Finally, recollecting that the term 'choral' as applied to Greek song, denotes not merely, or primarily, song delivered by a choir or body of singers, but song accompanied by dance, we naturally expect to find this agreeable

custom attain to the greatest popularity among a people so devoted to graceful movements and gymnastic training as were the Greeks.

Such considerations by themselves would lead us to expect that choral song would play a very important part in Greek lyric poetry ; but when, in addition, we find that it was among the Dorians, and especially under Spartan patronage, that lyric developed in its early bloom, we are not surprised that the reign, brilliant as it was, of personal or single Melic was, comparatively speaking, of brief duration, and that before long nearly all great lyric poems were composed for choral delivery. For all the features in Greek life that I have been mentioning were emphasised to a marked degree among the Dorians. Religion, I have said, naturally encouraged choral poetry. Especially was this the case with the Dorians, the main supporters, as they are said to have been,¹ of the great Hellenic worship of Apollo, with whose name choral singing, or the union of song and dance, was connected from the earliest times.² Again, it was remarked that public life as a citizen fostered choral or public displays of poetic talent ; and at Sparta, the bulwark of Dorian influence, we know that private life among the citizens was of the smallest importance. Lastly, we saw that the predominance of choral poetry was in a great measure attributable to the love and practice of gymnastics among the Greeks. Now with the Spartans, of all the Greeks, gymnastics, including rhythmical military evolutions, were nothing less than a solemn if also agreeable duty, the omission of which would have endangered her commanding position in Greece. Hence it is naturally under Spartan auspices that we find developed that perfect, and to us hardly realisable union of music, dance, and song, which was soon adopted by the entire Hellenic world.³

Influence of the Dorian race, and particularly of the Spartans, in encouraging choral poetry.

¹ See Müller's *Dorians*, Bk. II. cc. i. ii. iii.

² See p. 5.

³ Socrates, *ap. Athen.* 628, referring to the Spartans, declares that the 'bravest of the Greeks make the finest chorus'; and Pratinas *l.c.* 633, speaks of the 'Spartan Cicada ready for the chorus'. See also the account of the numerous Spartan dances in Müller's *Dorians*, vol. ii. p. 351 *seq.*

On the other hand, the comparatively insignificant historical importance of Lesbos, the home of Aeolic song, and the fact that Lesbian life and Lesbian thought were not such as were destined to appeal most strongly to the sympathies of the main body of the Greek race, caused the outburst of the Aeolic style of lyric poetry, *i.e.* the monodic and strongly subjective style, to be as brief as it was dazzling. It would appear that the Lesbians, Terpander and Arion, who were the first to teach their art to Greece proper, belonged to a school of lyric poetry, if we may use such an expression, early established at Lesbos, which reached its perfection in the time of Alcaeus and Sappho; and from the proud words of Sappho herself—

A school of lyric poetry early established at Lesbos.

Πέρροχος ὡς ὅτ' αἰδοῖς ὁ Δέσβιος ἀλλοδαποῖσι

—we gather that the ascendancy of the school was unchallenged. Soon after this period, however, as the States of Greece proper came more and more to the front, while the importance of the Asiatic-Greek cities began rapidly to wane, the scene of lyric activity was transferred to Dorian ground. Yet though the Lesbian school ceased to exist, it is hard to over-estimate the influence which it continued to exercise on all subsequent Greek lyric poetry. Naturally, this influence most directly affected the Greeks of Asia Minor or of the adjacent islands; and it is a noticeable fact that besides the Lesbians, Terpander and Arion, no less than six of the nine chief lyric poets—Alcman, Alcaeus, Sappho, Anacreon, Stesichorus, Ibycus, Simonides, Bacchylides, and Pindar—are of Asiatic-Greek descent. Of the rest, *Ibycus*, a Dorian who attached himself to the court of Polycrates at Samos, identifies himself with the Lesbian poets in the passionate glow of his language and thought; *Pindar*, who alone belongs to Greece proper, is of Aeolic race; while *Stesichorus* of Himera, a colony half Ionic, half Dorian, is supposed to be connected in origin with a line of Locrian Epic poets who followed in the footsteps of the Bocotian Hesiod.¹ Finally,

Importance of Asiatic Greeks recedes before that of Greece proper.

Nevertheless an enduring influence was exercised upon all subsequent lyric poetry by Asiatic Greece.

¹ See Müller's *Hist. of Gr. Lit.* p. 198. We must nevertheless remember that however freely we may admit the existence of innate

it is to be noticed that nearly all the lyric poets from Alcman to Pindar acknowledged their debt of gratitude to Lesbos by the partial employment of its dialect.¹

Dorian stamp
impressed upon
choral song.

Nevertheless, although its inspiration was mainly drawn from the Lesbians or Asiatic Greeks, lyric poetry accommodated itself in form, under which I include subject, metre, dialect to a considerable extent, and style of delivery, mainly to the predominant Dorian taste, and it is in Dorian guise that it meets us in the choruses of the Attic drama. So powerful, indeed, did the attraction of choral Melic poetry become, that we find eventually classes of song that were properly only monodic adapted to choral delivery. This appears to be the case in the famous Threnos of Simonides (No. II.), and it is so even with Scolia in Pindar,² and with the Nomos in later times.³ It must not, however, be forgotten that the Lesbian or monodic style lived on in the lighter, though hardly less important, form of lyric—the convivial songs which played so intimate a part in the social life of the Greeks.⁴

Extension of
the choral form.

poetical ability in the Lesbian branch of the Aeolic race, it is by no means safe to extend our conclusions to any other branch such as the Boeotian. Witness the proverbial expression, 'The Boeotian pig', quoted by Pindar himself.

¹ See, however, p. 97.

² See on Pind. *Frag.* IX.

³ See Bergk's *Gr. Lit.* vol. ii. p. 530.

⁴ See *Intro.* to Scolia, p. 232.

ARTICLE IV

DANCE AS AN ACCOMPANIMENT OF GREEK SONG

IN the previous Article I have endeavoured to point out the reason of the predominance in Greek poetry of choral song, in which the dance formed one of the chief accompaniments. I now wish to dwell more in detail upon this connection of dance and song at the different periods, and to consider, so far as circumstances allow, what was the function and the nature of the dance in Lyric poetry. Epic, the earliest form of Greek poetry with which we are acquainted, was of course unaccompanied by the dance. We are, however, supplied by Epic with passages pointing to a very early, not to say primitive, union of dance and song, which was but revived and developed at the period of the great Renaissance of Lyric. In the passages I am about to quote, we shall see that whereas in classical Lyric the singers were identical with the dancers, their steps following with precision the rhythm alike of the poetry and of the melody, on the other hand in these early times the connection was of a far less intimate character. We have indeed few, if any, cases in Homer of dance unaccompanied by song,¹ and not many of song without some form of measured movement to enhance its effect; but usually the dancers move in silence, while the minstrel both plays (on the lute) and sings; or again, if the chorus is also represented as singing, we find their movement to be not that of a set dance, but of a procession, and it would

Early union of dance and song, though of a less intimate nature than in later times.

¹ In *Od.* viii. 370 two men dance in the palace of Alcinoüs without any mention being made of vocal or even of musical accompaniment. Yet in ll. 379, 380 we find the words *κούρου δ' ἐπελήχεον ἄλλοι*, and *πολύς δ' ὑπὸ κόμπος ὀρώρει*.

appear in some cases that they join not so much in the actual song as in the refrain.

Passages in
Homer—
(a) Where the
chorus dance
but take no part
in the song.

In *Il.* xviii. 590 *seq.*, a passage already referred to in connection with the Hyporchem, p. 5, we have a detailed and beautiful description of youths and maidens dancing while a minstrel sings to them and plays his lute :

Μετὰ δέ σφιν ἐμέλπετο θεῖος ἀοιδός Φορμίζων,

and this passage is all the more suited to our present purpose if it is rightly regarded as a description of a Hyporchem, since in this branch of lyric poetry at a later period the union of choral dance and choral song was most intimate.

Again, in *Od.* viii. 261 *seq.*, a famous minstrel, Demodocus, plays his clear-toned lute (φόρμιγγα λίγειαν), and sings the story of Ares and Aphrodite, while he is surrounded by a band of young men in the flower of their youth, 'well skilled in their art, who strike with their feet the dance divine' (πέπληγον δὲ χορὸν θεῖον ποσίν), while Odysseus gazes in wonderment on the flashing movements of their feet—μαρμαρυγὰς θηεῖτο ποδῶν, θαύμαζε δὲ θυμῷ.¹

Lastly, in *Od.* xxiii. 143 the following expressions occur :

‘Ο δ’ εἵλετο θεῖος ἀοιδός
Φόρμιγγα γλαφυρήν, ἐν δέ σφισιν ἕμερον ὤρσεν
Μολπῆς τε γλυκερῆς καὶ ἀμύμονος ὀρχηθμοῖτο.
Τοῖσιν δὲ μέγα δῶμα περιστεναχίζετο ποσσίν
Ἀνδρῶν παιζόντων καλλιζώνων τε γυναικῶν.

In this passage we find men and women dancing, while the bard plays the lute ; but we may also reasonably conclude from the very fact that he was an ἀοιδός that he also sang. Moreover, although the word μολπῆς may indeed refer only to the dance, and not necessarily imply singing,² the

¹ In this passage Hartung regards the dance as a prelude to the lay of Ares and Aphrodite. Even if this be the case, we may still conclude that the dance was an accompaniment to song, namely, to the song which served as a prelude to an Epic recital. See Müller's *Hist. of Gr. Lit.* p. 72.

² Müller, *loc. cit.* p. 20.

epithet γλυκερῆς, and the immediate mention of ὀρχηθῆνός, almost compel us to regard the word in this passage as signifying 'song'. We must not, however, conclude that the chorus take part in the singing—rather they feel 'a desire to hear sweet song, and to take part in the noble dance.'

In the passages that I will now mention we find a slight distinction from those just quoted, in that the chorus do take some part, though a small one, in the singing. According to a description in *Il.* xviii. 569, a boy, standing in the middle of the band, plays a sweet melody on the lute, and sings the lovely song of Linus with sweet voice :

Λίνον δ' ὑπὸ καλὸν ᾄδειν
 Λεπταλέῃ φωνῇ τοὶ δὲ ῥήσσοντες ἀμαρτῇ
 Μολπῇ τ' ὑγμῷ τε ποσὶ σκαίροντες ἔποντο.

The words μολπῇ τ' ὑγμῷ τε κ.τ.λ. evidently imply not that the song was choral, but that the dancers joined in a refrain such as the mournful cry of αἶλινον.

The case is somewhat similar apparently with the passage in *Il.* xviii. 492 *seq.*, already cited (see p. 12). We are not told who sang the hymeneal song ; but we may surmise that while some duly appointed singer, or possibly singers, sang the chant, the whole revelling band joined in the refrain of 'Hymen Hymenae,' or the like. Compare on the Threnos, p. 11.

A still more active part in the singing is taken by the chorus in chanting the Paean, for example in *Il.* xxii. 391 *seq.*, where Achilles calls upon his men to carry off to his ships the slain Hector, and to sing with him the song of victory as they go—Νῦν δ' ἄγ' ἀείδοντες παύρονα, κ.τ.λ. That their song was not unaccompanied by rhythmic movements, if not by actual dance, we may infer from the analogy of a passage in the Homeric hymn to Apollo, l. 514 *seq.*, where the god celebrates his victory over the Python, playing on the lyre, while the Cretans follow him with measured steps singing the Paean.

Similarly, in Hesiod, *Proem. Theog.*, the Muses are represented as first dancing, and then singing as they move along in procession, a passage closely imitated in

(δ) Where chorus while dancing takes a small part in the singing.

(ε) Where chorus joins in the entire song, but is less occupied with the dance.

the well-known song of Callicles in M. Arnold's *Empedocles on Aetna*, ad fin.

(d) Where the chorus sings but does not dance at all.

Lastly, I will notice a case of choral singing without any reference at all to dancing or movement, and where it seems implied that the banqueters join in the Paean as they 'lie beside their nectar'. This occurs *Il.* i. 471 :

Νόμῃσαν δ' ἄρα πᾶσιν ἐπαρξάμενοι δεπάεσσιν,
Οἱ δὲ πανηγήμεριοι μολπῇ θεὸν ἱλάσκοντο,
Καλὸν ἀείδοντες παιήονα, κοῦροι Ἀχιλλῶν
Μέλποντες Ἐκάεργον.

Identity of singers and dancers not found in early period—

The conclusion, then, that we may draw from these passages is that in these early times there was but little 'orchestic singing', implying by that term song delivered by a band of singers, who at the same time dance to their own melody. We either find that the dancers are practically silent while a poet sings and plays, or that if the singing is 'choral' in the modern sense of the word, it is at the expense of the dance, which either disappears, or more usually takes the form of mere rhythmical processional movement. Of the stages by which pure 'orchestic' singing, such as we find in classical Lyric, or in the choruses of the Drama, was brought to perfection, we have but little knowledge. The chief development is ascribed to Thaletas, under whose influence we appear to find the union of dance and song suddenly accomplished, the facts probably being that he systematised and brought to artistic completion a process already at work. Thaletas belongs, in common with Alcman, to what Plutarch calls the second epoch (δευτερὰ κατὰ στάσις) in the progress of lyrical poetry at Sparta. The first epoch takes its character from the innovations of Terpander, which were mainly in connection with monodic song unaccompanied by the dance (see p. 36); and as it had been Terpander's task to enrich poetry by musical accompaniment, so it was left for Thaletas to bring into intimate connection with choral lyric the further accompaniment of elaborate dance movements. We have seen that in Homer mention of choral singing occurs

First noticeable in the time of Thaletas.

Development of 'orchestic' singing by Thaletas,

in connection with the Paean,

mainly in connection with the Paean. Consistently with this we find Thaletas directing his attention chiefly to the cultivation of this form of religious song. Again, in Homer we find that the Cretans enjoyed a great reputation in the art of dancing, and it was from Crete that Thaletas came to Sparta.

Lastly, we notice that one of the occasions for choral song, to which he particularly devoted himself, was that of the Gymnopaedia, at which he glorified mere gymnastic evolutions by bringing them into harmony with the rhythm of lyric poetry and its proper melody. In Athen. xv. 678 we read that choruses of boys and of men at the Gymnopaedia sang and danced simultaneously, the song being one either of Alcman or of Thaletas: ὁρχουμένων καὶ ῥυθμίζοντων Θαλήτου καὶ Ἀλκιμᾶνος ᾠσματα. and the Gymnopaedia.

In this passage we have first *direct* testimony to the union of song and dance in the time of Thaletas, and secondly *indirect*; for from existing fragments we know Alcman to have written in the antistrophic style, which from its nature implies 'orchestic' singing proper; and from the close connection in this passage of his name with that of Thaletas, we may conclude that the latter also employed a similar form of composition.

Orchestic lyric, however, in the time of Alcman, taking him as the first poet, after the innovations of Thaletas, of whom we can form any judgment from surviving fragments, was far from having attained its full completion. In the first place, it yet remained for Stesichorus, according to the common account,¹ to relieve the continuous strain which must have taxed alike the endurance of the performers and the attention of the spectators, by introducing after each antistrophe the Epode during which the song continued, though with change of metre, and necessarily of melody, while the dance was temporarily stopped. We must bear in mind that the Epode introduced a greater innovation into choral lyric at this period than it would have done into choral delivery as found in

Further development in orchestric singing—Stesichorus and the Epode.
Its object.

¹ See, however, p. 170.

Greater variety
in the choruses
of the Drama, as
compared with
those of Lyric.

the Drama. For in the latter, as I have mentioned in Article v., each strophe and its antistrophe usually differs from the preceding pair in metre, and therefore in melody and dance measure, while in lyric proper, not only in the early time of Alcman, but of its latest great representative, Pindar, we find the same succession of strophe and antistrophe continued throughout the poem. It was the desire to break the monotony of this system, which would be keenly felt in the long choral poems of Stesichorus that naturally led to the invention of the Epode.

Early choral
singing exhibits
less united or
collective action
on the part of
the component
members.

Lastly, not merely in form but also in the treatment of the personality of the chorus and of the poet respectively, the lyric of an Alcman is markedly distinct from that of a Simonides or a Pindar. In the latter we find that the chorus serves merely as the mouthpiece of the poet, who as it were lends his own personality entirely to this collective body, the constituent members of which are in complete unison in voice and in movements. In Alcman, on the other hand, this is far from being the case. The poet, himself taking part in the chorus,¹ retains his own personality and allows the chorus to retain theirs also. Often the poet addresses the chorus collectively or individually, as in the beautiful line where he laments the advance of old age :

Οὐ μ' ἔτι παρθενικαὶ μελιγάρυες ἡμερόφωνοι
γυῖα φέρειν δύναται, κ.τ.λ.

(No. II.) or in the newly discovered Parthenion. Often in turn do the choruses address or speak of their leader the poet as in No. IV., οὐκ εἰς ἀνὴρ ἄγροικος, etc. (cf. Alcman, No. v., ὅσαι δὲ παῖδες, etc.). Nor must it be thought that this last characteristic of early chorus as exemplified by Alcman is not to be connected with our present subject—the dance ; for I imagine that where the personality of the choral performers was so far from being brought to a collective unity in idea, in the dance also there must have been far less united action. It is therefore not unimportant to bear such considerations as these in mind in

¹ See Alcman. i. ii. iv. v.

endeavouring to realise the full nature of a Greek Lyrical performance.

If Greek music be an art which, whatever its merit may have been, has left but little appreciable record of itself, still more is this the case with the Greek dance. Nevertheless of that branch at any rate which was so closely connected with Lyric we are able to form some conjectures not unworthy of our attention; for little as we may be in a position to realise the actual steps and figures accompanying the song, yet one most important detail of the dance, its time and the different succession of its movements, is not beyond our knowledge, being preserved to us in such portions of the Greek Lyric poetry as still survives. For as the dance must follow the time of the melody, and the melody in Greek that of the words (see pp. 34, 41), the phases in the rhythm and metre of the poetry represent exactly corresponding phases in the dance. If then we wish to consider what was the predominating style of Lyric dance, we must consider what was the predominating metrical style of Lyric poetry. Let it not be thought that by predominating style I mean some set form of dance which was most in fashion; for the Greek public demanded in every choral poem originality as much in the metre as in the language itself, each strophical system being (with minute exceptions) without parallel in the surviving literature; so that it follows necessarily that a new dance-figure also had to be designed for every fresh occasion. In spite, however, of the constant variety, there are naturally found classes of metrical systems which display a certain unity in general character. We have already noticed the great influence of the Dorian race on the development of Greek choral Lyric; and it was therefore natural that the Dorian metrical system should predominate.¹ The most striking feature of this, a brilliant example of which may be seen in the famous Ode of

The character of the dance itself may be partially realised by us from the character of the dance-songs.

First, in metre,

and although each new song required a new metrical system and dance-measure,

yet we find predominating the even and stately movement of the Dorian style.

¹ Plato, *Laches* 188 D, speaks of the Dorian musical style (*ἀρμονία*) as the only genuine Hellenic one. Considering the essential connection between the metre and the music, he would doubtless have extended the remark to Dorian metre also.

Pindar, *Pyth.* IV., is majestic, and regular movement effected by an even flow of trochees and dactyls, with but little resolution of the syllables. Corresponding to this metrical style must have been the character of the dance in the greater part of Greek Lyric, displaying a stateliness of movement in which, just as in Greek sculpture, the expression even of keen emotion was chastened and subdued.

Secondly, in subject,

for the Greek dance was mimetic.

Again, the Greek dance was dependent on the language, not only for the direction of its movements and rhythm but also for its whole meaning. For the dance in Lyric poetry was a display of graceful action not for its own sake alone, but aided language in the expression of thought, and it bore to poetry the same relation, though in a more intimate degree, as gesticulation to the art of oratory. That man therefore would be best qualified to reconstruct for us the Greek dance, in accompaniment to any given specimen of Greek choral song, who, being of course a master of the art of rhythmical movement, could also identify himself most nearly with the emotions expressed by the words of the poet.

Dance an important factor in Greek religious ritual,

Bearing in mind this mimetic character of Greek dance, whereby it served as a fitting and welcome accompaniment to the expression even of the most elevated thought and emotions, we shall not allow our modern prejudices to cause us surprise at the fact that dancing was with the Greeks an important and constant form of religious ritual.

and even in that of the early Christian church.

We are apt to connect the dance either with frivolity in a civilised state of society, or with serious occasions only among barbarians; but when we study Greek Lyric with all its accessories we observe that frivolity or childishness are but accidental and by no means essential characteristics of the orchestric art, and that in a period of highly advanced civilisation it has shown itself capable of fulfilling a lofty function in connection alike with religion and with elevated poetry. Many illustrations, indeed, of the religious dance may be gathered from the Old Testament or from Mohammedan practices, and furthermore those who care to consult an article in *Folk-Lore* (Oct. to Dec.

1887) may be surprised and interested to find how considerable a part dancing once played, and in a few places even at this day still plays in the ritual of the Christian religion.¹ It is not unnatural to conjecture that in this as in many other matters the early Christians impressed ancient pagan customs with the service of the new Faith.

I must touch upon one more subject before concluding this Article, and point out the influence which the dance must have exercised not only upon Lyrical melodies, but, as we can better appreciate, upon Lyrical metrical structure.

Influence of the dance upon the metrical structure of Greek poems.

The music which accompanied Lyric and which was also the predominating form of music among the Greeks (cf. Plato, *Laws*, 669 E) must have belonged to the class of dance-music; and similarly the metrical structure of choral poetry may be classified, as indeed its name implies, as dance-metre. No subtle complications of melody would have suggested to the poet the elaborate, at times almost labyrinthine paths taken by strophe, antistrophe, and epode. It is plain then that for this feature of Greek Lyric which often renders mere reading so tantalising, the refinements of the orchestric art are in no small degree responsible.²

¹ Thus Scaliger says that many early churches were constructed suitably for dances; and that bishops were called Praesules, because they led the dance!—as if the word were to be derived from *salio*. A religious dance is still said to be performed by the choristers before the high altar in the cathedral of Seville. Lastly the jumping-saints (*Springende Heiligen*) at Luxemburg deserve notice.

² I have been unable to hear of any representations on vases of the Greek choral dance in connection with any of the branches of lyric poetry. Of dancing itself, however, there are many. See, for example, in the British Museum, Vase E. 783, where girls are apparently imitating the flight of birds, and E. 200. There is also a fine illustration of the ὄρχηστος, or circular dance of men and women, in Panofka's *Manners and Customs of the Ancient Greeks*, Plate IX. 5.

ARTICLE V

MUSICAL ACCOMPANIMENT OF GREEK SONG

IT is far from being my object in this Article to endeavour to deal with the unsatisfactory question of the real nature of Greek music. Those who wish for information herein should consult *e.g.* Chappell's *History of Music*, vol. i., or Boeckh *De Metris Pindari*.

It is necessary for me to refer to the subject only so far as to enable us to realise more clearly the whole effect of a Greek song, and to detect the cause of certain characteristics of its structure.

Advance in Greek music closely connected with progress in lyric poetry, and partly traceable in the metre of surviving passages.

Since music and lyric poetry, so long as the latter retained its vigour, proceeded hand in hand, the development of the one follows closely upon that of the other. But be it remembered that the two arts were not of parallel importance, poetry from primitive times till the end of the classical period employing music as an accompaniment, subordinate, though essential.¹

Since, again, the musical notes exactly matched the syllables of the poetry, no trills or runs being admitted, we are able to trace, in the increasing elaboration of metrical structure, a corresponding advance in the musical accompaniment, and even to re-construct at least the rhythm of the melody.

I will begin by giving an outline of the development of Greek vocal music, clouded though the facts be in uncertainty.

¹ τὸ μέλος καὶ ὁ ῥυθμὸς ὥσπερ ὅσον ἐπὶ τῷ λόγῳ.—Plut. *Symp.* vii. 8. 4; cf. Plat. *Rep.* 398 B.

In the early times, into which Homer gives us some insight, the melodies must have been of a simplicity which for us it is difficult to realise. An instrument of four strings, each capable of producing one note only, appears to have sufficed; and though the wind-instrument was probably of a more extensive compass, we may conclude, from the far less frequent mention of it, that its use was very limited; and critics point out that it is never mentioned in Homer as employed by Greeks, but only by Trojans. The simplicity of the music was a natural result of a corresponding simplicity in the songs which were accompanied, and which were as yet wholly neglected as a cultivated branch of poetry. So far as we can surmise, these songs often consisted of a monotonous repetition of metrically similar lines, which seem to be taken together in pairs.¹ Or again, the four-line stanza must have existed long before it became, in the hands of the Lesbian poets, so perfect a vehicle for the expression of passionate feelings; and it would appear that in olden times the four lines of the stanza differed scarcely if at all from each other in their metre. It is obvious that this simple recurrence of metrically similar lines, whether grouped in couplets or in four-line stanzas, required very short and simple tunes, which would be repeated with each fresh couplet or stanza. Furthermore, Epic, at that time the only cultivated branch of poetry, was unsuited for melody. Evidence, indeed, shows that it was chanted or intoned; but for this purpose a lyre of four strings would be amply sufficient to give the proper modulations to the voice. It is not, then, till the decay of Epic and the dawn of Lyric that we hear of advance in Greek music.

Primitive nature of the music in Homeric times,

in agreement with the simple metrical structure of the early songs.

Little progress made in music until Epic poetry was superseded by Lyric.

The first innovation is connected with the name of *Terpander*, and it is sometimes described as consisting in the extension of the old tetrachord to a heptachord, by the addition of a second tetrachord to the first. Seven strings only were employed, as the two tetrachords had one string

Terpander and the Heptachord.

¹ See notes on *Pop. Songs*, I. II.

in common. A more probable account, however, as given by Boeckh *De Metris Pindari*, is that Terpander added one more string to the hexachord which was already in use among the Dorians, amidst whom his work lay, and that his highest string stood in the same relation to the lowest as the highest to the lowest note of an octave, while one of the intermediate notes was for some reason omitted. Chappell, on the contrary, maintains that Terpander's heptachord was merely a discordant minor seventh, and that, since it thus fell too far short of the octave system to admit of real melody, it can only have been suited for an improved form of the recitative of the Epic rhapsodists. Such a view is certainly not in accordance with the testimony of the ancients as to the entirely new character assumed by musical accompaniment in the time of Terpander. The expression, for instance, in Plutarch, *de Musica*, c. iii. μέλη ἔπεισι περιστρίβετο, could hardly be applied merely to a more elaborate style of rhapsodising.

Musical importance of the Nome.

This improved musical system, whatever its exact nature may have been, was applied by Terpander mainly to that branch of religious lyric called the Nome.¹ The Nome previously consisted of four parts, ἀρχή, κατατροπή, ὀμφαλός, σφραγίς. These were extended by Terpander to seven—ἀρχή, μεταρχή, κατατροπή, μετακατατροπή, ὀμφαλός, σφραγίς, ἐπίλογος.² So that Müller (*Hist. Greek Lit.* p. 155) is justified in remarking that 'The nomes of Terpander were finished compositions, in which a certain musical idea was systematically worked out.'

Terpander confined his improvements to the lyre, associated as it was with the Nome. Another important branch of his work lay, as we have seen, in the passage above quoted from Plutarch, in setting Epical subjects to melody; for this purpose, too, the subdued music of the lyre was fitting rather than the shrill and exciting notes of the flute. In Terpander's footsteps, however, followed Olympus and Clonas of Tegea, who in their 'Aulodic' Nomes, applied to the wind instrument improvements

Clonas and Olympus—Improvements in Flute-music.

¹ See Art. I. p. 6.

² *Pollux.* iv. 9, 66.

similar in kind to those confined by Terpander to the lyre. It was Olympus who is said to have given the chief development to Auletic or flute music among the Greeks. He was of Phrygian origin, and seems to have flourished in Greece a little later than Terpander (Plut. *de Musica*, c. 7). So great was the importance attached to his work that Plutarch calls him rather than Terpander ἀρχηγός τῆς Ἑλληνικῆς καὶ καλῆς μουσικῆς; and even in Plutarch's own day ((ἔτι καὶ νῦν)) some of his Nomes were employed at sacred festivals. As being a flute-player, there is no poetry attributed to him; but he is said to have been the inventor of an entirely new class of rhythm, which had great influence on Greek poetry. This was the ῥυθμίσμιον to which class belongs the Cretic foot — — and the pæons — — — — — etc. (see Art. VI. pp. 70, 71).

Just as the lyre was appropriated mainly to the service of Apollo, so in turn was the flute to that of Bacchus; and it was not without much reluctance on the part of the former deity that his patronage was extended to wind instruments. It was fortunate for the progress of choral lyric that Apollo, for whose service so much of Greek poetry was destined, at length appears to have been partially reconciled to the flute; since it is hard to conceive that the intricate accompaniment implied in the intricate metrical structure of the later choral odes, could have been adequately rendered, amid the beat of the dancers' rapid footsteps, merely by stringed instruments unaided by the bow, the pedal, or even wire strings. It would appear that Olympus was among the first to bring the flute into connection with the cult of Apollo; for we find him playing a dirge over the slaughtered Python, probably at the Pythian games at Delphi.¹ We find also that a flute contest was established early in the 6th century B.C., under the direct patronage of Apollo at Delphi.²

Apollo and the flute—Flute music extended to poetry designed for the worship of that god.

Furthermore, we have poets, *e.g.* Alcæus, attributing the very invention of the flute to Apollo. Herein, however,

¹ Plut. *de Mus.* c. 15.

² Paus. vi. 14. 10; x. 7. 4.

the bard's desire to praise a favourite instrument probably led him to transgress orthodox tradition. For the recognition by Apollo of Auletic as a high art was after all of a half-hearted character. The contest at Delphi was ere long abolished (Pausan. x. 7. 5), and the lyre, or rather the Cithara, retained its position as the genuine Hellenic instrument. Thus the abuse heaped upon the 'spittle-wasting' flute by Pratinas¹ in the fifth century, is but a revival of the sentiment which many centuries before gave rise to the stories of the fate of Marsyas and other αὐλητικοί at the hands of Apollo.

Returning to the age of Olympus and Clonas, we come next to *Thaletas*, the most prominent figure in the second literary epoch at Sparta.² This epoch was marked by the rapid advance of choral lyric; and Thaletas, whose special work has been noticed in the Article on the Dance, p. 28, availed himself of the musical improvements, not of Terpander, but of Olympus and Clonas. It is the flute that we now find as the chief accompaniment at the Gymnopaedia, even though that festival was in honour of Apollo; and it was to the sound of the flute that the Spartans practised their 'orchestic' military evolutions, and advanced to the charge—not, as one account would have it, that their too impetuous courage might be duly restrained, but simply because the piercing notes of the flute made themselves heard above the trampling of the warriors' feet and the clashing of their weapons.

Profiting by this steady advance of the musical art, the movements of lyric poetry gain in freedom and scope, as we can discern for ourselves in the metrical structure of the choruses of Alcman and Stesichorus, or of the monodic songs of the Lesbian school. Sappho, indeed, is directly connected with the progress of music; for not only is the invention of the Mixo-Lydian style ascribed to her, but

Thaletas and
flute-music.

Improvements
in music indi-
cated by the
poetry of this
age.

Sappho as a
musician.

¹ See the passage from Pratinas, p. 272, and compare the rather severe epigram: 'Ἀνδρὶ μὲν αὐλητῇρι θεοὶ νόον οὐκ ἐνέψυσαν, ἄλλ' ἅμα τῷ φουσῇν γὰρ νόος ἐκπίταται, *Athen.* viii. 337 E.

² δευτέρᾳ κατάστασις. See Art. IV. p. 28.

she is also said to have attracted round herself a number of disciples of her own sex. Now, to teach the art of poetry itself, would baffle the skill of the most cunning pedagogue, so that we may fairly assume with Bergk that the instruction given by Sappho was in the arts of music and rhythm as employed by poetry.

In spite, however, of the advance in music effected by the reformers I have mentioned, the choral strophes of the succeeding period are far from exhibiting the elaborate construction found in the Pindaric ode or in the Lyrical passages of Tragedy (compare Art. iv. p. 30, and Art. vi. p. 56). For before this later period comes another epoch in the history of Greek music, associated with the name of *Pythagoras*.

Great simplicity of the early choral systems as compared with those of Pindar and the Dramatists, which were subsequent upon the further progress in the practice and theory of music about the time of Pythagoras.

According to Chappell indeed, who, as I have stated, considers that Terpander's heptachord was not on the octave-system, the octave was introduced to the Greeks from Egypt by Pythagoras. Now as the earliest date for his birth is fixed at 608 B.C., and more usually at 570 B.C., it follows, if Chappell be right in his surmise, that the Greeks were satisfied with the inferior system until the middle or latter part of the sixth century. Thus not only the finest monodic poetry produced by the Greeks, the odes of Sappho, herself renowned as a musician, but also the choral odes of Alcman, Stesichorus, and even of Ibycus must have been accompanied by melody which Chappell himself (p. 37) describes as hardly worthy of the name. Such a *reductio ad absurdum* militates, I think, overpoweringly against his assumption that Pythagoras introduced the octave. Nevertheless it is certain that much was done by Pythagoras for the development of music; he first appears to have studied it as a theoretical science, urging that to discern the real nature of music we must employ the intellect rather than the ear.¹

Music now assumed a more important place among the arts, and presented more difficulties to the ambitious lyric

¹ See Arist. *Quint.* iii. p. 116; Plut. *de Mus.* c. 37; and compare especially Plato's *Republic*, p. 531.

poet. Thus Pindar, before he embarked on his poetical career, went to Athens to study the principles of music under *Lasus* of Hermione, the leading musician of the day, who was also the first to write a treatise on the subject. Furthermore, great as was the advance exhibited in the choral systems of a Pindar, as compared with those of a Stesichorus or an Alcman, still further progress in an important respect is indicated in the lyrical passages of the Dramatists. No longer is each group of Strophe, Antistrophe, and Epode succeeded by another of a precisely similar metrical arrangement—thus A A B, A A B, A A B, etc., to the end of the song; on the contrary, with each new strophe a new metrical and musical system was usually introduced thus A A B, C C D, E E F, etc. It has been remarked by critics as a characteristic excellence of Schubert's song-music that he realised that an exact recurrence of the melody to match the recurring strophes of the poetry was not always desirable—that a change in the spirit of the poetry, although its metrical form remained unaltered, required a change also in the nature of the melody, care being however taken that the lyric unity of the poem should be preserved, in spite of variety, in the whole effect of the music.¹ It would seem that a similar reform was effected in the system of the Greek Dramatic choruses, though, of course, not only the music was varied, but also the metre of the poetry.

From this period onwards music assumes a position less and less dependent on poetry, until with the decay of lyric inspiration, poetry, much to the disgust of the admirers of the old school, became as entirely subordinate as it is in the Italian opera. Thus we find Plato condemning the predominance of mere *ψᾶλη κιθάρισις* or instrumental music, and at an earlier period Pratinas, *Miscell. and Anon. Frag.* i., bitterly complains of the inverted relation of music and poetry. Similarly whereas formerly the poet composed his own melody, was entire master of his chorus, and was the recipient of all the glory won by the performance, it is

¹ A good instance is 'Der Leiermann'.

Repetition of the same strophical system as found in the lyric poets avoided by the Dramatists.

Nature of the change.

Growing importance of music at the expense of poetry.

now the Ἀλλητής, the bandmaster who is all-important,¹ while the poet is a mere verse-writer who receives his orders from the musician as from a superior.

Such is a brief sketch of the progress of Greek vocal music throughout the course of the Lyric period. If we try to realise the musical effect of a Greek melody we find ourselves on very hazardous ground. I will content myself with pointing out two main features of a Greek song—First, that at any rate in the Classical period the members of the chorus sang in unison only, and part-songs were practically unknown.² The musical accompaniment however did not necessarily go with the voice note by note. Thus Archilochus is said to have invented the κροῦσις ὑπὸ τῇ ᾠδῇ, which however probably indicates merely that the accompaniment, though in unison with the voice, was in a lower octave, and Plato, *Latus* vii. p. 812, while urging that the notes of the lyre should be at one with those of the voice (πρόσχορδα τὰ φθέγματα τοῖς φθέγμασι), implies that the contrary was a common practice—τὴν ἑτεροφωνίαν καὶ ποιικίαν τῆς λύρας, ἅλλα μὲν μέλη τῶν χορδῶν ἰσιῶν, ἅλλα δὲ τοῦ τὴν μελωδίαν ξυνθέντος ποιήτου, κ.τ.λ.

Chorus sang in unison, though the same remark does not apply to the accompaniment in all cases.

Secondly, as already mentioned, the rule was—one syllable one note. Words were to be treated not as the servants but as the masters of the melody, and therefore trills and runs on one syllable were out of the question, at any rate so long as poetry maintained its dignified position. To have extended the first syllable of the word Alleluia over some six or seven notes, as is done in a well-known modern hymn, or to have made each syllable of the names 'Robin Adair' do duty for two, would have been treated with the ridicule which the practice from the Greek standpoint would have deserved. At the present day lyric poems are written primarily for reading or recitation, and when set to music they are often invested with quite a different rhythmical character in the hands of the musical com-

'One syllable one note.'

¹ See Bergk, *Griech. Lit.* ii. p. 504, note 20.

² It is perhaps worth observing that at the present day hymns in the Greek churches are, I believe, sung in unison only.

poser. With the Greeks the words were written expressly for song, and the poet in most cases simultaneously created the accompanying melody. Thus the rhythm of the words indicates exactly that of the music, and according as the metre is simple or involved, regular and stately or abrupt and impetuous, such must have been the character of the melody. In an instructive article on Song in Grove's *Dictionary*, it is pointed out that the power of such composers of song-music as Schubert and Schumann is shown above all in their careful attention to every detail of the poetry—their music not only interpreting the true spirit of the words but closely following the metrical accent or other emphasis. Schumann was in fact the poet's 'counterpart or reflector.' In Greece the lyric poets enjoyed an advantage yet greater than that of finding an exact musical exponent of their words, for they united in their own persons the functions of poet and composer. Nay more, in most cases they themselves trained the chorus that was to deliver their composition, and thus was assured a perfect sympathy between the poetry, the music, and the delivery hardly to be paralleled in modern times. The important reactionary influence exercised on the metre by its close connection with melody is obvious, and will be further dwelt upon in the next article.

There is one constantly recurring question in connection with Greek music which must not be passed over here without allusion. Granting, as we seem forced to do, the great inferiority of the musical art among the Greeks to that of modern times—how are we to account for the vast importance attached to its influence by the ancients, an importance greater and more widely extended than in these days would be claimed for music even by its most ardent admirers? Professor Mahaffy furnishes us perhaps with a partial clue to the difficulty by arguing that in an elementary stage, before melody becomes, to untrained ears at least, lost in the elaboration of harmony, music exercises upon the average susceptibility an influence bearing a more distinctly marked ethical character. This is perhaps reasonable, but I believe we must go further

Hence the metre still indicates the rhythm and general character of the music.

Advantage of poet composing his own music, and training his own chorus.

Importance attached by Greeks to the influence of music, in spite of its elementary character,

than this, and further also than an eulogy on the delicate susceptibilities of the Greeks, for an explanation of such words as the well-known passage of Plato—*οἷδα μοῦ κινοῦνται μουσικοὶ τρῶποι ἀνεῦ πολιτικῶν νομῶν τῶν μεγίστων*, *Rep.* 424 C.

We must look for it rather in the very close connection which at any rate down to Plato's time music bore to poetry and to thought; for Plato and others like him were not thinking of *ψιλλὴ κιθάρισις* or *αὔλησις*, mere instrumental effects, which he almost declines to recognise as a legitimate form of *μουσικὴ*, but rather of 'melic' music; and such was the Greek sense of fitness that any change in the character of the music was necessarily associated with a similar change in the whole tone of the poetry. It is not then mere sound of which Plato is speaking, but of sound which, partly from the more distinct meaning attaching to pure melody, and chiefly from its being united with definite thought expressed in language, belongs directly to the world of ethical ideas. Thus Plato's words are as intelligible as if one should say that the character of a nation may be clearly read in the monuments of its literature or of its art, and that corruption in these is always associated with corruption in national morals.

due mainly to its intimate association with poetry.

It may be objected that Plato in his discourse on the character of the different Modes of Greek music, the Dorian, Lydian, and Phrygian, etc., appears to be dealing with music proper entirely apart from that which it accompanies. A consideration, however, of the real nature of the distinctions between these modes that were borne in mind by Plato will furnish us also with an answer to the objection, particularly if we accept the view taken by Chappell in his *Hist. of Mus.* vol. i. ch. v. In opposition to Böckh and others, who assert that the modes assumed their several characters from differences in the arrangement of their intervals, Chappell maintains that the only essential musical difference in the modes, was that of pitch, all their further distinctive traits being due to associations more or less accidental—hence the frequently conflicting views taken of the character of any particular mode

The Modes—Distinct not so much in their musical character as in the style of the compositions severally appropriated to them.

(see Chappell, *l.c.* p. 99). In the main however, although of course there is room under the same pitch for an infinite variety of musical styles, the wise discrimination of the Greeks led them in course of time to associate with the several modes compositions which in music, metre, subject, and language exhibited a clearly marked character; and naturally the modes lying at either extremity with regard to pitch, were most readily invested with a certain uniformity of character; for example the Dorian mode, which was in the lowest pitch, was always associated with that calm stateliness and self-control which was the leading trait in the whole of Dorian art.

Such, briefly, is the position taken up by Chappell on this subject, and whether or not we accept his view with regard to the question of intervals, it must, I think, be admitted that in distinguishing and criticising the character of the various musical styles, Plato has before his mind, not the mere music, standing abstracted from all else, but rather the *tout ensemble* of a lyrical performance with one harmonious character overspreading thought, language, music, and dance. Neither need our depreciation of the musical art of the Greeks cause us any longer to wonder at the importance attached by them to a 'musical' training, implying, as it did, a liberal education in poetry and the secrets of poetical style, as much, or even more, than in music proper. Indeed, the subordinate character of the latter is clearly expressed in the words of Plutarch, to the effect that of music the poet is the proper judge, and of poetry the philosopher—words which, apart from all else that we may know of Greek music, indicate sufficiently its incomplete character.

Subordinate
position as-
signed to music
proper.

ARTICLE VI

METRE IN LYRIC POETRY

IN this Article I propose to give a short sketch of the development of the lyrical metres, and to add some remarks on the general principles on which they are regulated in accordance with the views of certain metricians whom I have followed. I shall then conclude with a description of the chief types of metrical style with which we are concerned.

In the rapid transition from Epic to Lyric poetry, we notice a revolution effected in metre as in all other respects. The stately flow of the dactylic hexameter rolling on without break or pause for some 500 lines, was admirably suited for recitative, but very poorly for song. Consequently, we find the 'invention' of many new metrical forms attributed to various poets at the period of the Lyric Renaissance, though it would be nearer the truth to say that they betook themselves, as in subject and style, so also in metre, not to the creation, but to the revival and development of forms already in use among the uncultivated. Unfortunately, the traces that are left of these old metrical forms, which must have existed before the hexameter, are very scanty, and we must rely rather upon conjecture than upon fact.

It is commonly believed that in the Linus song (*Pop. Songs*, I.), we have a specimen of the old ballad or song-metre, which was afterwards developed into that of Epic; and Usener¹ ingeniously conjectures that distinct traces of it are still to be seen in the hexameter itself. Thus a large

Revival of
ancient metrical
forms.

Traces of
ancient ballad
metre to be seen
in Epic.

¹ See *Classical Rev.*, vol. i. p. 162.

number of the stock phrases, the naïve repetition of which is so marked a feature in Homer, exhibit the metrical form of the verses in the Linus song:—

— ∞ — ∞ — ∞, or ∞ : — ∞ — ∞ — ∞

for example :

ἀναξ ἀνδρῶν Ἀγαμέμνων,
βοῆν ἀγαθὸς Διομηδῆς,
ῥεχθὲν δέ κε νήπιος ἔγνων,

and it seems reasonable to conclude that they had already acquired the force of set formulæ in the old ballads which were subsequently merged in Epic. The Epic hexameter, on this theory, was formed by uniting two of these short rhythmic sentences into one period or verse, and the union was all the more easy and natural since in the early poems these short lines appear to have been taken not separately, but in distiches or couplets.¹

Four-line stanza
probably of
great antiquity.

We may also assume that the four-line stanza was a favourite vehicle of expression in Greek prehistoric lyric poetry. This is the form taken subsequently by most of the Lesbian poetry, and indeed it is exceptionally suitable for monodic song.² Finding it also, as we do, almost universally employed in the ballad poetry of mediæval times, we may not unreasonably surmise that it was equally popular in the Greek Volkslieder before it was brought to perfection by the skilled hands of an Alcaeus or a Sappho.

Short logæædic
or trochaic lines
probably the
earliest form of
metre.

Be this as it may, the primitive metre of the Greeks appears to have consisted mainly of short logæædic or trochaic lines, such as are employed also in the primitive poetry of many other Aryan races.³ This simple metre,

¹ See notes on *Pop. Songs*, I. II.

² 'By such grouping, symmetry could be attained along with variety; and thus the whole made a satisfactory impression, while the melody still possessed in itself enough variety not to be tiresome by continued repetition.'—Schmidt, *Rhythmic and Metric of the Classical Languages*, p. 96.

³ See *Class. Rev.* vol. i. p. 92, and 162.

though overshadowed by the hexameter, survived throughout the Epic period as the metre in which the lyrics of the time were sung, until in its turn it became, in more fully developed and beautiful forms, the vehicle for the highest poetic utterance.

Mention is elsewhere made (pp. 41, 115, 116) of the importance to be attached to the services rendered to lyric poetry, near the commencement of its revival, by Archilochus. Among these services, Plutarch, *de Mus.* c. xxviii. reckons the 'invention' of a new metrical type, the γένος ἄνιστον, or γένος διπλάσιον. In this the relation of arsis to thesis¹ is no longer one of equality, as it is in the dactyl or spondee, but is in the ratio of 2 to 1, as in the trochee or iamb, the two kinds of feet mainly employed by Archilochus. Archilochus is also described by Plutarch as the inventor of 'Logæædic' verse. That the term 'inventor' is in neither case directly applied is indicated by the remarks already made on the primitive metre; but it is from the time of Archilochus that we may date the birth of that perfect command attained by the Greeks over trochaic and logæædic rhythm, whereby they produced in many of their songs such wonderful effects that merely a glance at the bare metrical scheme fills us with a sense of exquisite melody.

Archilochus the first to revive and develop trochaic and logæædic rhythm.

γένος ἄνιστον.

The subject of logæædic metre calls for our closer attention, since it forms the most characteristic and beautiful feature in the construction of the Melic poems. Logæædic lines are those in which trochees and dactyls stand side by side in close connection. The name is usually described as arising from a feeling of inequality in the measure which caused it to resemble prose (λόγος). W. Christ, however (*Metrik*, p. 221), offers an opposite and perhaps more reasonable explanation, to the effect that the term implies 'singing language,' the arrangement of the syllables

Logæædic metre considered.

Origin of name.

¹ I have thought it more convenient to retain the customary signification of these terms, and not to invert their application as is done, no doubt correctly, by Schmidt, *Verses Rhythmic and Metric*, etc., p. 22.

being suggestive of song rather than of mere speech or recitative.

Essential nature
of this metre.

The essential nature of logæedics consists not in the inequality of their movement—for the dactyl being ‘cyclic’¹ — is on musical principles of exactly the same rhythmical value as the choree —, but rather in the variety which it affords in the midst of rhythmic uniformity, and which imparts to this metre not only a wonderful æsthetic charm, but also a power of expressing the ebb and flow of passionate emotions, which is of infinite value in lyric poetry. For example, in an ordinary Sapphic line, *e.g.*,

ποικιλόθρον' ἄθ' ἀνάτ' | Ἀφρόδιτα.

the dactyl in the third foot, succeeding to the slower movement of the first two trochees, is strongly suggestive of highly-wrought feeling, of which this metre is so perfect a vehicle. Perhaps nowhere can be found more forcible examples of the inimitable power of logæedics than in the poems of Shelley, himself almost as mighty an innovator in English rhythm as Archilochus of old in the Greek. One of the finest instances that occurs to me is the poem to Night, which begins as follows:—

Swiftly walk over the western wave,
 Spirit of night!
Out of the misty eastern cave,
Where all the long and lone daylight,
Thou wovest dreams of joy and fear,
Which make thee terrible and dear,—
 Swift be thy flight!

Wrap thy form in a mantle grey,
 Star-inwrought!
Blind with thine hair the eyes of day,
Kiss her until she be wearied out,
Then wander o'er city, and sea, and land,
Touching all with thine opiate wand—
 Come, long-sought.

Returning to our subject, we find, in addition to the γένος

¹ See below, p. 53.

διπλάσιον, or ἄνισον, to which both the trochaic and the logæædic metre belong, a third class, called the γένος ἡμιόλιον, or quinquupartite measure, in which the relation of arsis to thesis is as 2 : 3. To this belongs the cretic foot — ∪ —, and the various Pæons — ∪ ∪ ∪, etc. The introduction of this rhythm is attributed to Thaletas,¹ who, as we know, is connected not with the music of the lyre or monodic song, but with the flute and choral poetry. We now find ourselves in a metrical region which is foreign to us; but I will reserve further comment on this subject until we have glanced at the remaining changes or improvements effected in the metrical system of Greek lyric poetry.

Third type of metre—
γένος ἡμιόλιον
developed by
Thaletas.

After Thaletas the next name to be mentioned is that of Alcman with whom is associated the development of the choral strophe. Until recently his reputation in this respect was hardly supported by any extant passages from his poems; but in the fragment discovered in 1870, part of which is inserted in the text, No. I., we find well-organised strophes, each of fourteen lines, continued throughout the piece. It is true that, as a glance at the fragment will show, the lines are individually of great metrical simplicity, and present but little variety as we pass from verse to verse, thereby contrasting strongly with the intricate structure of a Pindaric ode; but the fact remains that by the time of Alcman choral poetry had far transcended the bounds of the short stanza, and had adopted in its completeness, though as yet without elaboration, the antistrophical system with which finished melody and artistic dance were inseparably connected.

Choral strophe
developed by
Alcman.

One more step only in the development of Lyrical metrical style remains to be here noticed—namely, the introduction of the Epode, commonly attributed to Stesichorus, for which see p. 170. Lyric poetry had now laid in the entire stock of her metrical materials, and progress henceforth took the direction no longer of innovation, but of a more skilful manipulation of existing resources.

The Epode
added to the
choral system.

¹ See p. 38.

Some types of Greek metre ; e.g. the γένος ἡμιόλιον are hardly intelligible to modern ears,

I have mentioned that with the introduction of the ἡμιόλιον γένος, to which Cretics and Paeons belong, we find ourselves introduced to a rhythm which is strange to us. Trochaic metre is thoroughly familiar to modern ears ; Logaædics, though not so common, are readily appreciated ; while, although English hexameters cannot be called successful, such poetry as, for example, the stanzas in Swinburne's *Atalanta* beginning

MELEAGER.—Let your hands meet
Round the weight of my head, etc.

shows us what wonderful effects can be produced in skilled hands by the dactyl or the anapaest, which is but a dactyl with anacrusis. But Cretics, the simplest example of the γένος ἡμιόλιον, sound to us strange and unnatural, although indeed the rhythm is still intelligible to us ; and when we come to Paeons, and still more to Paeons or Cretics with the long syllable resolved into two short syllables, we seem to be outside the domain of rhythm entirely, and are tempted to imagine that the mechanism of the Greek ear must have been on a different system from that of our own. When, for example, we read such lines as those of Pratinas, p. 272, beginning

Τίς ὁ θόρυβος ὄδε, κ.τ.λ.

we take it on trust indeed that it is a line of poetry, but if we had come across it printed as a prose sentence we should hardly have detected the error.

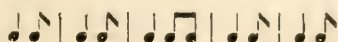
and are to be explained by the fact that they were intended for song only—not for recitation.

For the explanation of this kind of rhythm we must constantly bear in mind that while monodic poems, such as those of the Lesbian school, however suitable for recitation or reading, were adapted and intended for melody, choral compositions in connection with which the γένος ἡμιόλιον, or Quinquepartite measure was developed, were adapted for nothing else. In early times when song was delivered to a simple lyre-accompaniment which subordinated itself to the rhythm of the words, the obvious nature of the metre rendered it perfectly suitable even for mere recitation. But when poetry was written to match, not

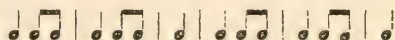
only the complications of a more elaborated musical system, such as was introduced by the flute, but also the movements of an intricate dance, the word-rhythm passes out of the sphere of mere language into that of music; and it is from the standpoint of music that the chief authorities on the subject, of recent date, have dealt with Greek metre. We have seen in the previous article how Greek music was affected by its close connection with poetry. We have now to observe how music in its turn, together with the dance, reacted upon the metre or rhythm of the words, and invested it with a new character.

Remembering that the Greek principle was one syllable to each note, it is obvious that to keep pace with the rapid advance of melody, and also of the movements of the choral dance, the metre was forced to become increasingly complicated; and that thus in the specimens of choral lyric which are left to us, the metrical arrangement of the syllables represents up to a certain point exactly the rhythm and phrasing of an elaborate melody. Now if we take the notes of any modern song where, as is usually the case, the air does not closely follow the rhythm of the words, and write down so far as can be done a scheme of the vocal sounds which the notes represent, substituting for a crotchet the sign – and for a quaver the sign ∪, perhaps employing certain other signs for minims, semi-quavers, etc., we shall often get results which are startling enough, and as remote as possible from the poetical metre. Yet in Greek lyric poetry, we are led by many considerations to conclude that from the metrical value of the syllables we can replace the time-value of the notes in the forgotten melody; and as we are usually brought up to believe that every syllable in Greek had one or other of only two possible values, namely – or ∪, the natural inference would seem to be that the music consisted of nothing but a monotonous succession of crotchets and quavers. Thus in a Sapphic line we should obtain the following scheme of notes:—

Since each syllable represents a note of the music it is possible to recognise certain details of the melody, and in particular the time-value of the notes, though this cannot be done on the old principles of scansion.



and to represent a pentameter, if ever it was sung, we should have—



so that in the first instance a bar in $\frac{4}{8}$ -time stands side by side with others in $\frac{3}{8}$ -time, while in the second case bars in $\frac{3}{8}$ -time correspond to others in $\frac{4}{8}$,—combinations which the most elementary knowledge of music declares to be impossible.

Accordingly, writers on Greek Metric such as Schmidt, W. Christ, and others, following in the wake of Apel and Boeckh in his *De Metris Pindari*, endeavour to base the rhythm of lyric poetry on sounder principles, and oppose the old doctrine that all long syllables and all short syllables have an invariable value, represented respectively by the sign — and the sign ∪. Indeed, the practice of ordinary recitation would have made the point for which they contend plain enough, were we not so carefully drilled in the opposite unnatural view, the deficiencies of which only become grossly patent when we leave the regular dactylic or iambic metre and come to lyric poetry.

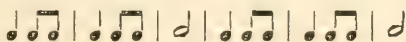
Equality of times, the essential principle of metre as of music.

Varieties of time-value in long and short syllables respectively.

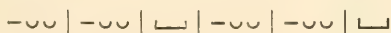
So, then, the new metricians, intent on exhibiting in the metrical systems that equality of times which is essential in music, maintain that a long syllable, usually equal in time-value to a crotchet, and represented by the sign —, may often be equivalent to a dotted crotchet or $\frac{3}{8}$ note, in which case it is represented by — (= — ∪), or even to a minim, when its metrical sign is ⊔ (= — ∪ ∪, or — —); lastly, its value may be depreciated, as in the ‘cyclic’ dactyl to be shortly mentioned, to that of a dotted quaver, while not unfrequently, especially in the last syllable of trochaic dipodies, the long syllable answers to the quaver only.¹ Similarly, a short syllable, usually equivalent to a quaver

¹ See below, p. 66. In such cases, the metrical sign adopted by Schmidt is >. To avoid a multiplication of new metrical symbols, I have not employed this in my metrical schemes, but have simply used the familiar ≡ or ≡, indicating that while the lower sign should strictly be expected, the other does or may occur.

or $\frac{1}{8}$ th note, can also have a less value, and be equal to a semi-quaver or $\frac{1}{16}$ th note, as in 'cyclic' and 'choreic' dactyls, which are equivalent in time-value to trochees. I Examples : will illustrate by a few examples. The long syllable is increased to twice its usual value, and corresponds to a minim in the pentameter, which may be represented thus doubled, sign \sqcup in musical notes :



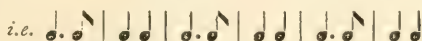
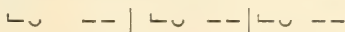
and metrically



The long syllable is increased by one half, and is equivalent to a dotted crotchet in *e.g.* the Epitrit, which is described below (p. 64). Thus the metrical scheme of the line in Pind. *Ol.* iii. 5 :

Δωρίῳ φώναν ἐναρμόζαι πεδίλῳ

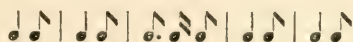
which occurs in a dactylic Ode, is as follows :



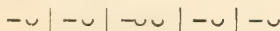
For an example of the diminished value of the long syllable, we may take the Sapphic line :

Ποικιλόθρον' ἀθάνατ' Ἀφρόδιτα.

This is an instance of $\frac{3}{8}$ -time, and the line with its dactyl, in this case termed 'cyclic,'¹ must be represented musically thus :



the metrical equivalent being




This last example also illustrates in the third foot the possibility of a short syllable being reduced to half its value in 'choreic' dactyls

¹ See below, pp. 63, 64.

value. A better example is afforded by 'choreic' ¹ dactyls, such as occur in the line of Praxilla;

Ἦ διὰ τῶν θυρίδων καλὸν ἐμβλέποισα

the metrical scheme being:

- ∞ | - ∞ | - ∞ | - ∞ | - ∞
i.e. 

On a similar principle, an apparent Paeon - ∞ ∞ ∞ may stand side by side with dactyls, as is the case in Soph. *Oed. Col.* 216 *seq.*, for which see W. Christ, *Metrik*, p. 225 *seq.*

Again, why may a short vowel stand at the end of a verse where, to be in strict accordance with the metrical scheme, a long vowel would be required? Simply because the additional time is made up by the rest in music, χρόνος ζενός being the corresponding metrical expression. Hence also the hexameter cannot close with a dactyl, because the time occupied by the last syllable, corresponding to the final quaver, is already supplied by the unavoidable rest at the end of the long rhythmic sentence; and the last foot of a pentameter is equivalent to a bar of music in $\frac{4}{8}$ -time, even though there be but one short syllable in itself = $\frac{1}{8}$, because the deficiency is made up by a correspondingly long rest of the value of $\frac{3}{8}$.²

Musical considerations then explain away the apparent inequalities in many specimens of Greek metre, and aid us in discerning harmony in some cases where, at first sight, the impression is rather one of discordant variety. Bearing in mind then the influence of the musical accompaniment on the metrical structure in giving a varying value to long and to short syllables, in supplying deficiencies in the syllables by 'empty times' or musical rests, and above all in the licence it affords of resolving any ordinary long

¹ Below, *loc. cit.*

² It may be noticed that in Latin hexameters and pentameters (which were in most cases aided by no sort of musical accompaniment) the trochaic ending in the hexameter, and the final short vowel in the pentameter, are much rarer than is the case with Homer and the Greek elegiac poets.

The 'rest' in music (χρόνος ζενός) explains the possibility of a short syllable at the end of a line in place of a long one, and the fact that a hexameter cannot conclude with a dactyl, etc.

The free treatment of quantity in Greek metre, due to its intimate connection with music, is after all restrained within comparatively narrow limits.

syllable, equivalent to a crotchet, into two short syllables = two quavers, the only matter for surprise is that the metre of the surviving lyric passages is not more complex and unintelligible than we actually find it to be. That it is not so is due to the proper appreciation among the Greeks of the relative importance in song of the language to the music. For all the licences described were exercised, during the period at least of Classical lyric poetry, with a laudable moderation. A long syllable was given more than its usual value, commonly only at the end of a word, which is invariably the case with the imitations of Greek metre by Horace, *e.g.* in his Choriambic Odes. In cases where in Greek the emphatic long syllable falls within a word, it is usually upon the first syllable, naturally the most accentuated, and W. Christ suggests that, as the poet was also his own musical composer, he would choose for this purpose such syllables only as from their vowel-sound, or other causes, were exceptionally long in quantity.¹ Similarly, short syllables were given less than their usual value very sparingly—usually in fixed places, and with set purpose. Again, musical rests, or χρόνοι κενοί, were confined to the end of a line or the corresponding musical phrase, and were not, as in modern music, permissible elsewhere also.

Circumstances under which additional value is given to long syllables.

χρόνοι κενοί only at the end of a line.

Lastly, the power of resolving a long into a corresponding number of short notes, is, in the first place, considerably restricted when applied to song by the very nature of language, since it is impossible to pronounce a succession of syllables, each having the time-value of $\frac{1}{16}$ th, with any pretence to intelligibility; and in Greek vocal music still further limits were by custom imposed upon the practice of resolution. The syllable 'in arsi' scarcely ever is

Resolution of long syllables sparingly employed until the latest melic period.

¹ For instance, in Pindar's line Δωρίω φώναν ἐναρμόξαι πεδίλω, where the scansion is



there is good reason for dwelling on each of the three underlined syllables: the word Δωρίω is emphatic, and the stress is naturally laid on its first syllable, in φώναν the *ah*-sound is easily prolonged, and the same remark applies to the final diphthong in ἐναρμόξαι.

resolved in early Lyric poetry, and only sparingly even in the time of Pindar.¹ Such a line is that of Pratinas:

Τίς ὕβρις ἔμολεν ἐπὶ Διονυσιάδα πολυπάταγα θυμέλαν;

which consists of resolved anapaests, with scarcely any long syllables, is a mark of the decay of Lyric poetry, now becoming subordinated to the musical accompaniment; and is probably employed by Pratinas in his protest against this growing evil, to show by an example its disastrous results;² and perhaps to an Alcman the line would have presented almost as strange a rhythmical appearance as it does to ourselves.

Great inequalities in length of lines in the same strophe, signifying effective changes in the dance and the music.

There is one other respect to which I must allude, wherein Greek choral poetry does not fall in with our own rhythmical notions. Hitherto I have been dealing with the rhythm of lines taken singly; I now refer to the inequalities often found between lines in the same strophe. This inequality is confined within very reasonable limits in most of the passages in the text, and in the 'Dorian' odes of Pindar, while, however, it is a marked feature in the 'Aeolic,' and in the specimens of later lyric which we possess. It testifies to a variety in the movements of the dance and in the phrasing of the music which must have been very effective, and inclines us the more to agree with the view expressed by Professor Mahaffy, that whatever may have been the deficiencies of the Greeks in the knowledge of harmony, their melody was cultivated to a degree considerably beyond that usually attained in modern music. Our impression of their power of metrical and musical composition will be still further enhanced if we direct our attention to the skilful grouping of the metrical periods within each strophe; and on this subject, which exceeds the limits of this article, I cannot do better than to refer the reader to Dr. Schmidt's *Rhythmic and Metric* etc., Bk. v. 'Eurhythmy.'

¹ It is indeed common enough in the 'Aeolic' odes, but exceedingly rare in the 'Doric.'

² We may compare Aeschylus' parody of Euripides' lyrics in *Ar. Frogs*, 1353, etc.

When Greek lyrical metres were imitated by Roman poets they naturally chose for their models the metres of monodic song, as being not unadapted for mere recitation ; but even here, now that metre was divorced from music, certain changes, unconscious or otherwise, were effected ; and since most of us obtain our knowledge of Alcaics, Sapphics, and the like at second hand from Horace and Catullus, it is important to note the main distinctions between the imitations and the original. This will be done in the introductions to Sappho, Alcaeus, and Anacreon.

Latin imitations of Greek lyrical metres to be elsewhere examined.

I will now proceed to give a short account of the chief metrical types which meet us in the text, noticing first four terms which concern the manner in which the verse is introduced or concluded.

ANACRUSIS

Anacrusis (ἀνάκρουσις) denotes the syllable or syllables which in many lines precede the ictus or commencement of the first full rhythmical foot, and which may be compared with the latter portion of a bar that frequently precedes the first complete bar in a melody. The rule is that this Anacrusis should not exceed in length the ‘thesis’ of the regular feet ; thus a dactyl may be preceded by an anacrusis not exceeding $\cup\cup$ or —, and a trochee, strictly speaking, only by one short syllable. The Anacrusis, however, may consist of an ‘irrational’ syllable, viz., a long syllable, with the apparent time-value of a short. Hence the varying quantity of the first syllable in Greek Alcaic lines, whereas Horace, forgetting its merely introductory character, seldom employs any but a long quantity.¹ It is obvious that the neglect of Anacrusis in scansion leads to metrical schemes which are on entirely wrong principles, and which flagrantly violate the rule of equality of measures.

Anacrusis.

Rule.

The literal meaning of the term is ‘backing-water,’ and the metrical usage is thus compared with a ship retiring slightly to enable herself to dash to the charge with the

¹ See on Alcaeus, p. 139.

General effect. greater impetus. Anacrusis is accordingly regarded as giving a character of energy to, for instance, Alcaics, which is less suited to the lines of the poetess Sappho, whose prevailing metre commences with the full measure. Compare on Alcaeus, xi., where it is to be remarked that Alcaeus, in the line 'Ιόπλοζ' ἄγνα κ.τ.λ., addressed by him to Sappho herself, while paying her the graceful compliment of abandoning his favourite metre for her own, considers that it requires, in his masculine hands, the slight addition of Anacrusis.

BASIS

Basis.

Basis refers to a portion of the line which, like Anacrusis, is to a certain extent preliminary, though far less separable from what follows. To the term 'Basis' the epithet 'Hermannic' is often added, since Hermann first remarked upon its metrical nature, defining it as 'praeludium quoddam, et tentamentum numeri deinceps secuturi'. Dr. Schmidt (*Rhyth. and Metr.*, p. 90) appears to explain it as due to the fact that in certain rhythmical sentences the chief ictus falls not on the first but on the second foot. Thus, in a Sapphic line such as

Ποικιλόθρον' ἀθάνατ' Ἀφρόδιτα,

Forms of the basis.

the strong rhythmical emphasis on the second foot imparts an introductory character to the first, and this is all the more the case in certain choriambic lines, where the choriambics do not begin until the second foot. Hence the Basis may assume any one of at least four distinct forms, viz., —υ, —ι, υ— or even υυ, in which latter case it is not always distinguishable from Anacrusis. It occurs most frequently, and is most unmistakable in choriambic metre, as in the passage from Sappho (No. VI.) beginning

Κατθανοῖσα δὲ κείσεται οὐδ' ἔτι τις μναμοσύνα σέθεν,

or in Alcaeus, No. XXIV., beginning

Ἥλθες ἐκ περάτων γὰρ ἔλεφαντίναν,

in which poem each of the four varieties may be seen. Similarly in other metres the presence of the basis may be

detected by the variable nature of the first foot. Thus in Alc., No. x., taking the first line alone,

Κέλομαί τινα τὸν χαρίεντα Μένωνα καλέσσαι,

it would be quite possible to regard the two first syllables as anacrusis ; but when we go on to read

αἰ χρὴ συμποσίας ἐπ' ὄνασιν ἔμοι γεγενῆσθαι,

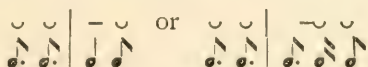
it is obvious that in both lines we have an example of basis. Compare also the second line in Sappho, VIII. α

γλυκύπικρον ἀμάχανον ὄρεπετον

with the first

Ἔρος δ' αὖτέ μ' ὁ λυσιμέλης δονεῖ.

It is to be noticed that when lyric poetry was no longer written for song, the basis was not employed, since it is obvious that metre without the aid of melody must display greater strictness in the quantity of its syllables to maintain the requisite equality of movements in the same line. The basis, therefore, in Greek poetry must be regarded as one of those features due to the close union of the metre and the melody. It is a doubtful point how far it formed part of the rhythmic construction of the line. If it invariably did so, then to such a form as the Pyrrhic $\cup \cup$ the music must have given a fictitious value, if I may use the expression, to equalise it with the ensuing trochee or cyclic dactyl, thus :—



W. Christ, however, is of opinion that in Aeolic lyrics, which alone admitted of such varieties, the true rhythm did not begin till after the basis ; while in the lyric poetry of the drama, which always exhibits the basis in its fuller and more regular form, it is to be reckoned as an integral portion of the rhythmic period. Finally, in Horace's imitations of Greek metres, especially in his choriambics, the basis in its proper character disappears, and is invariably represented by a spondee.

The basis was due to the close connection between poetry and music, and was abandoned when lyric poetry was written for recitation only.

Connection of basis with rest of the line doubtful.

In the metrical schemes, the basis is denoted by the sign x placed over the first syllable, thus :

x —|— —|— —|— —|— —

for the line

Κατθινόσκει Κυθερῇ ἄβρος Ἀδωνις, τί κε θεῖμεν;

CATALECTIC AND ACATALECTIC LINES

Catalexis and
Acatalexis.

These terms apply to the conclusion of a line. A line ending incompletely, *i.e.* having the arsis of the last foot without the thesis, is called Catalectic—one which ends with the full measure is Acatalectic. Thus in the couplet of Anacreon (No. v.) :

Ἴσθι τοι κελῶς μὲν ἄν τοι τὸν χαλινὸν ἐμβάλομι,
ἡνίας δ' ἔχων στρέφοιμί σ' ἀμφὶ τέρματ' αὖ δρόμου,

the first line ending with the trochee is acatalectic, while the second, ending with the single long syllable, is catalectic.

The practice of catalexis at the end of a line is of course due to the pause which fills up the place of the missing syllable ; and it is especially common in all languages, as in the above illustration from Anacreon, to mark the close of a couplet or stanza. Thus in English :

Pale and breathless came the hunters,
On the turf lies dead the boar.
God ! the Duke lies stretched before him
Senseless, weltering in his gore.¹

Succession of
acatalectic lines
rare but effective.

A succession of acatalectic lines is rare in lyric poetry, but often very effective, expressing a fervour of sentiment which instinctively avoids the incisive character of catalectic lines. The Sapphic stanza, in which all the lines are acatalectic, affords us a good example of this ; whereas, in the favourite metre of Alcæus, the catalexis in the first two lines of the stanza is far more appropriate to the general tone of the poem. Similarly in the lines of Burns :

Had we never loved sae kindly,
Had we never loved sae blindly,
Never met or never parted,
We had ne'er been broken-hearted,

¹ M. Arnold, 'The Church of Brou.'

pause would be one of *four eighths* or a half, and the sign ∇ .

Such being the chief features of the beginning and of the end of the line, we may now briefly consider the most important metrical feet as employed in lyric poetry.

THE DACTYL

The Dactyl in lyric poetry.

The hexameter.

The most celebrated dactylic metre, the hexameter, is from its regular and stately nature scarcely suited for song. It is not, however, entirely excluded from lyric poetry, at least in early times. Witness the beautiful lines in Alcman, (No. II.):

οὐ μ' ἔτι παρθενικαὶ μελιγάρυες ἰμερόφωνοι, κ.τ.λ.

and in Sappho, (No. XXXIII.):

Οἶον τὸ γλυκύμαλον ἐρῴθεται ἄκρῳ ἐπ' ὕσδα, κ.τ.λ.

Rarity of spondees.

It should be noticed, however, that in the first example the spondee is not used at all, and in the verses of Sappho very sparingly.¹

The Prosodiac.

Shorter dactylic lines are very common, a familiar species being the Prosodiac,² so called from its being employed specially in Prosodia or processional hymns, for which it was indeed eminently suited. Its form is generally either :

\asymp : - $\cup\cup$ - $\cup\cup$ -, or \asymp : - $\cup\cup$ - $\cup\cup$ - \asymp

The verses in the Linus-song, p. 247, which have anacrusis, may be taken as an example of the latter, and *Miscell. Frag.* xix. :

τὸν Ἑλλάδος ἀγαθέας, κ.τ.λ.

as an instance of the former. Usually two prosodiac Cola are combined into one complete line, *e.g.* Ibycus No. VIII. :

Οὐκ ἔστιν ἀποφθιμένοις ζωᾷς ἔτι φάρμακον εὐρεῖν.

It is also common in proverbial sayings :

Ἐφυγον κάκον, εὖρον ἄμεινον.

¹ Compare also Sap. XXXIV, and Alcman, xxvi.

² See W. Christ, pp. 214-216.

A third form is seen in the Swallow-song, p. 247:

≡: - ∪ ∪ - ≡, or ∪ ∪: - ∪ ∪ - ≡

Ἦλθ', ἦλθε χελιδὼν
καλὰς ὥρ' ἄγουσα,
καλοὺς ἐνιαυτοὺς, κ.τ.λ.

The shortest dactylic sentence is the Adonius, - ∪ ∪ - ≡, The Adonius, commonly employed as a clausula to a stanza, the most familiar example being in the case of Sapphics. It is also, like the Prosodiac, common in proverbs or γνώμαι, e.g. Βοῦς ἐπὶ φάτνῃ, Γνωθι σεαυτὸν.

I need not say more on other combinations of dactyls, except to call attention to the rule that an independent verse, namely a verse not forming part of a larger system, must not conclude with a true dactyl. We are familiar with this in the case of the hexameter, and it applies equally to all other dactylic verses. Dactyls not employed at the end of a line,

Thus the three lines of Alcman, No. VIII.

Μῶς' ἄγε Καλλιόπα, θύγατερ Διός, κ.τ.λ.

must probably be scanned not as a dactylic tetrapody - ∪ ∪ - ∪ ∪ - ∪ ∪ - ∪ ∪, but as a catalectic pentapody in which dactyls are 'choreic', thus:

- ∪ - ∪ - ∪ - ∪ - ∪ - ^

on the model of Soph. *Phil.* 827:

Ὅπν' ὀδύνας ἀδαῆς, ὕπνε δ' ἀλγέων.

If, however, in the complete poem of Alcman the three verses were finished off by a line with some change of metre at its conclusion, the final dactyls might stand, the verses then being members of a 'system',¹ and incomplete in themselves. except when the lines are part of a 'system'.

It is in union with feet of another class that dactyls most frequently occur in lyric poetry. This we already noticed in logaoedic metre where the dactyl is side by side with the trochee, and assumes a different value which gives it its name of the Cyclic Dactyl. The 'Choreic' Dactyl has a similar time-value, $\frac{3}{8}$, and is not always easily Dactyls in union with trochees—usually 'Choreic' or 'Cyclic'. Distinction between these two kinds.

¹ See below, p. 73.

distinguished from the cyclic or logaoedic dactyl. The real difference is one of ictus, there being in the case of the latter a secondary ictus on the third syllable, at the expense of the first, which is to be hastily pronounced.¹ Dactyls in a passage of $\frac{3}{8}$ time are to be treated as choreic rather than cyclic when they are not in close juxtaposition with trochees. Thus any succession of $\frac{3}{8}$ dactyls implies that they are choreic, and the nature of the ictus as distinct from that of the logaoedic dactyls in *e.g.* Sapphics or Alcaics will be at once felt on reading such a line as Praxilla's

ᾠ διὰ τῶν θυρίδων καλὸν ἐμβλέποισα.

The dactyl in
Epitritic lines.

There is, however, another kind of union of dactyls and trochees, in which the dactyl retains its full value of a $\frac{4}{8}$ measure, and does not become cyclic or choreic. I refer to cases where it comes side by side with the Epitrit, or slow-moving trochaic dipody (—υ—), which will be referred to below. In this case the time-value of the trochee is increased from $\frac{3}{8}$ to $\frac{4}{8}$, thus —υ or $\bullet \cdot \bullet$, thereby securing that equality of time which in logaoedics was obtained by reducing the value of the dactyl. The following lines from Pindar, *Ol.* xi. 1 will serve as an example:

Ἔστιν ἀνθρώποις ἀνέμων ὅτε πλείστα
χρῆσις, ἔστιν δ' οὐρανίων ὑδάτων.

—υ— —υ— —υ— —
—υ— —υ— —υ— —

The Anapaest.

Akin to the dactylic rhythm is the anapaestic, which originally was simply a dactylic measure with anacrusis—the earliest form of it being the Prosodiac, described above. Anapaestic rhythm was specially appropriate for spirited movement, and hence is the march-measure *par excellence*. This is exhibited for us in the two fragments from Tyrtaeus; and similarly it was employed for the entrance song of the dramatic chorus as they marched on to the stage. In later times the anapaest often assumed a new character by the resolution of the long syllable, resulting in the what is

¹ See Dr. Schmidt, *Rhyth. and Metr.* pp. 49-50.

called the Proceleusmatic foot $\cup\cup\cup\cup$, of which we have an example in the passage from Pratinas already alluded to :

Τίς ὁ θόρυβος ὅδε, κ.τ.λ.

We need not dwell further on anapaestic rhythm, since the subject has more importance for the lyrical passages of the drama than for the melic fragments, among which it occurs but seldom.

THE TROCHEE

Trochaic may be regarded as the predominating metre throughout Greek lyric poetry, and indeed Greek poetry in general, for it not only prevails in trochaic lines proper, but gives the character to logaoedics, and even to iambic senarii, or trimeters, which are nothing but trochaic feet with anacrusis. For song the trochee is specially adapted, owing to the rapid recurrence of the arsis, imparting to a succession of trochees a stirring and emotional character. In trochaics proper, the metre is usually reckoned by dipodies. Thus the tetrameter so common in Archilochus and in spirited passages in the chorus of the Drama, consists of eight trochaic feet taken in four pairs; and trimeters, the iambic senarii, consist of six trochees, the last catalectic, taken in three pairs, with anacrusis. The reason for this practice is that in this species of the γένος ἄνισον, the return of the arsis is too rapid to readily allow each foot a distinct or equal beat or ictus. The stress then is laid on the arsis of the first foot, and recurs on that of the third, fifth, seventh, etc. Thus the rhythm of the line

Θυμέ, θύμ' ἀμυγχανοισι κήδεσιν κυκώμενε

should be represented

" \cup \cup \cup | " \cup \cup \cup | " \cup \cup \cup | " \cup \cup \cup \wedge

the sign ' denoting the ictus of arsis as compared with thesis, and " the main ictus of the dipody.



This arrangement has important results on the further metrical structure; for in the second or unemphatic foot of each dipody, a long syllable is admissible which is described

Importance of the Trochee in lyrical metres.

Dipodies.

Irrational syllables in Dipodies.

Their explanation.

as 'irrational' because it apparently has the value only of a short. The reason for this slight change in the rhythm, which however at once commends itself to the ear as perfectly harmonious, is not far to seek; for, since the main stress of the dipody is imposed upon the first arsis, the value of the second is so far weakened that room is left for a succeeding syllable of a value greater than would otherwise be admissible. Thus we may, perhaps, represent the second foot musically by the dotted quavers , which have the total value of , the notes appropriate to the first foot. The employment of irrational syllables has a very important bearing upon the variety and emphasis of any rhythm; and while in many cases they are introduced with the design of slackening the movement as in Pope's well-known line,

That like a wounded snake drags its slow length along,

Often explicable in English poetry by compensation.

they are often also to be explained as above by compensation. This may be distinctly seen in the following examples from Shelley's *Adonais* :—

And the *wild winds* flew round, sobbing in their dismay.


It flashed through his *pale limbs*, and past to its eclipse.

In both cases the spondee, as it may be called, is preceded by a foot composed of very unemphatic syllables; and in the trochaic line

The *pale* purple even,

the compensation is found in the actual foot, which approximates to an iamb.¹ The effect is proportionally bold, and could be produced without discord only by a master-hand.

Nature of the 'Epitrit'.

There is another class of trochaic dipody in which the thesis of the second foot not only may be, but regularly is long. The syllable in this case is not irrational, but has its full value, = the crotchet . This kind of dipody is

¹ In reality the first syllable is almost ignored, and the second prolonged almost to the value of a trochee, thus —.

called the Epitrit,¹ and I have already made some reference to it. It is its constant connexion in the same line with dactylic feet, and its frequent occurrence in poetry such as the Doric odes of Pindar, which have much of the metrical character of Epic, that leads to the conclusion that instead of the dactyls being reduced to $\frac{3}{8}$ -time, the trochees are raised to the $\frac{4}{8}$ -time of the ordinary dactyl.

We have then three main classes of trochaic rhythm, which I mention in order of the rapidity of their movement. Three classes of trochaic dipodies.

I.—A succession of pure trochees, or as they are often called chorees, taken in dipodies. This is obviously adapted admirably for easy lively movement in songs not expressing any great depth of feeling. The most brilliant example is the delightful song of Anacreon, No. v., beginning

Πῶλε Θρηλίη, τί δὴ με λοξὸν ὄμμασιν βλέπουσα,

which exhibits only two irrational syllables throughout the poem.

II.—Trochaic dipodies with frequent irrational syllables, but without admixture of dactyls. These have the same time-value as choreic dipodies, but apparently express a slower *tempo*—Andante as compared with Allegro.

III.—The Epitritic dipody which has not so much a slower *tempo* as a different time, $\frac{4}{8}$ instead of $\frac{6}{8}$.

I pass on now to two other well-known classes of dipodies, the Choriambic — — —, and the Ionic — — —. The Choriambic, so called because ancient metricians imagined it to consist of two such impossible yoke-fellows as a choree — — and an iamb — —, is much employed in Greek songs, but appears very unsuited for modern poetry.² Choriambic dipodies unsuited for any but song-poetry.

¹ For the mistaken principles which have given rise to the misnomer, see W. Christ, pp. 67, 577, or Schmidt, p. 41.

² Comic operas have almost a monopoly of this metre. One instance only occurs to me in ordinary English poetry—

Rattle his bones over the stones, etc.

and it can hardly be said to invite imitation.

juxtaposition of emphatic long syllables, which a succession of choriamb involves, would have a strange effect in recited verses, especially if the long syllables occurred in the same word as is frequently the case in Sappho, *e.g.*—

Δεῦτέ νυν ἄβραι Χάριτες, κ.τ.λ.

Consequently we find this carefully avoided in the choriambic odes of Horace, in which each choriamb closes with a final syllable. Compare

Nullam | Vare sacra | vite prius | severis arborem,

with the line of Alcaeus which Horace appears to have copied—

Μηθὲν | ἄλλο φυτεύ|σῃς πρότερον | δένδρεον ἀμ.πέλω.

Choriambic metre, then, though in this way it can be sometimes successfully employed in merely recited poetry, at any rate in a language where the metre is regulated not by accent but by quantity, is above all intended for song. But even in true melic poetry its peculiar character, which expresses an unrestful and excited feeling too intense to be long sustained,¹ is such that we find it only used with a considerable limitation; for there are few if any cases of a line consisting from start to finish of nothing but choriamb. In the first place the choriambic movement is very commonly introduced by the ‘basis’, as in the examples just quoted from Horace and Alcaeus. With Horace, indeed, his odes being for recitation only, the basis is the invariable rule. In Lesbian poetry, on the other hand, we have not a few examples of an initial choriamb, *e.g.*—

Δεῦτέ νυν ἄβραι Χάριτες, κ.τ.λ.

or with anacrusis—

ὁ πολῦτος ἀνεῦ (τᾶς) ἀρέτας, κ.τ.λ., Sap. No. XXVII. β.
Κρησσαι νύ ποτ' ὦδ' ἐμμελέως πόδεσσιν, Sap. No. XIX.

¹ W. Christ points out that it is specially appropriate for songs of a Bacchic nature, *e.g.* Alcaeus, II, v.

Considerable limitations upon the employment of choriamb even in melic poetry.

Usually introduced by basis or anacrusis.

Secondly, the conclusion of a choriambic line is always, at least in the melic fragments,¹ in a different rhythm—the vehemence of the choriamb subsiding into the quieter movement of trochaic or logaoedic measures. A favourite conclusion is —υυ—υ— as in the lines from Horace and Alcaeus, and in Horace's Asclepiads, *e.g.*—

No final choriamb in the melic fragments.

Maecenas atavis edite regibus

Another is —υυ—υ—≡ as in more than one of the examples above from Sappho.

The time-value of the choriamb, which is thus matched by trochaic or logaoedic dipodies, is $\frac{6}{8}$, and it should be regarded as composed of a cyclic dactyl and a syncopated long syllable thus —υυ┘.

Time-value.

Ionics are supposed to be so called from the metre being regarded as owning an effeminate and voluptuous character such as was attributed to the Ionian race. There are two kinds:

Ionics a majore (ἀπὸ μείζονος) ——υυ

Ionics a minore (ἀπὸ ἐλάσσονος) υυ—

A succession of the latter being simply a succession of *Ionics a majore* with two short syllables as anacrusis.

Ionics a majore are often hardly distinguishable from choriambics with one long (irrational) syllable as anacrusis. Thus we should not be certain that the Ionic lines:

Ionics a majore often hard to distinguish from choriambic metre.

Κρησσαι̣ νυ ποτ' ὦδ' ἐμμέλεως πόδεςσιν
ὠρχευντ' ἀπάλοις ἀμφ' ἐρόεντα βῶμον,

were not choriambic, were they not succeeded by a line with a short syllable for anacrusis:

πόας τέρεν ἄνθος μάλακον μάττεισαι.

¹ Instances to the contrary may, however, be seen in W. Christ, §§ 530, 531.

Like the choriamb an Ionic dipody is of the same time-value as the trochaic, which often answers to it, *e.g.*

Πλήρης μὲν ἐφάνετ' ὁ σελάννα,
αἱ δ' ὥς περὶ βῶμον ἐστάθησαν.¹

Similarly in Anacreon No. XVI. after a series of brachycatalectic trochaic dimeters with anacrusis :

Ἄγε δεῦτε μέγεθ' οὔτω, κ.τ.λ.

we find a dimeter composed of two Ionics a *minore* :

ὑποπίνοντες ἐν ὕμνοις.

Ionics *a minore*. Ionics *a majore* are unadapted for recited poetry, probably because after two consecutive long syllables a rest is required which is only afforded by Ionics *a minore*. The latter metre is effectively employed by Horace, *Od.* iii. 12 :

Miserarum est neque amori, etc.

in imitation perhaps of Alcaeus, No. XIV.

Ἔμε δέϊλαν, ἔμε πασῶν κακοτάταν πεδέχουσιν.

Horace, however, appears to have found it somewhat too remarkable in its effect for anything more than an experiment in metre, since this is the only instance of it in his Odes.

PAEONS AND CRETICS

Γένος ἡμιόλιον. On the third γένος—the γένος ἡμιόλιον or Quinquepartite measure, I will dwell as briefly as possible since it occurs but rarely in the text. In the rhythm to which I have already referred we have a $\frac{5}{8}$ time, which is very rare in modern music but not unknown to it. It was designed specially as a dance-measure, and it was from Crete that it was introduced into Greek poetry, an island famous as we have seen for its dancing from the most ancient times. From Crete too comes the name of the best known form of the Pacon, namely the Cretic —υ—, of which we have a good example in Alcman, No. XVII.

¹ Sap. xx. See however note *ad loc.* pointing out that perhaps the metre is of a different kind.

For much the same reasons as in the case of the Choriamb, the Cretic is unsuited for any but melic poetry, and it is also apparently always in connection with the dance. The Cretic suited only for song-poetry.

The Paeon proper consists of a long and three short syllables, and is named according to their relative positions, thus :

— u u u	First Paeon.
u — u u	Second Paeon.
u u — u	Third Paeon.
u u u —	Fourth Paeon.

Lastly in the same class we have the Bacchius — u, *e.g.* in Aesch. *Prom.* 115, with anacrusis :

Τίς ἄχῳ τίς ὀδυρὰ προσέπτα μ' ἀφεγγής ;
 u : — u | — u | — u | — u ^.

All these rhythms, and especially the Bacchius, are said to denote excited feelings, or extreme uncertainty or surprise.¹

Finally comes the difficult measure of the Dochmius The Dochmius (δόχμιος, the oblique rhythm) which is said to take no less than thirty-two forms, the most common being u — u —, or — u — u —. The real nature of this rhythm is difficult to comprehend and variously explained, but I need not touch upon the subject since the Dochmius, so common in the lyric poetry of the Drama, is not found among the lyric poets with whom we are concerned, probably because its complicated and apparently irregular nature belongs to a later period when the early simplicity of movement was becoming corrupted.²

COLON, VERSE, SYSTEM

I will conclude by explaining a few terms, which will be employed in the notes, concerning the rhythmical divisions of a poem and the grouping of the lines.

The smallest of these divisions is the Colon, or short The Colon. rhythmical sentence, which may by itself form an entire

¹ Schmidt, *Rhythm. and Metr.* pp. 33-4.

² See *Ib.* p. 11.

line, or, as is more often the case, be one of two or more members welded together into a single verse. Thus in the Linus-song each verse is composed of a single colon only; whereas in the hexameter the line is composed of two of these cola, dove-tailed together by means of the caesura. Similarly in English Alexandrines, such as those which conclude each stanza of Shelley's *Skylark*, *e.g.*,

Our sweetest songs are those which tell of saddest thought.

the line is composed of two short iambic cola, three feet in length, which stand as entire lines in the previous part of the stanza, *e.g.*,

We pine for what is not.

Separate cola
in the same line
marked by
caesura and
diaeresis.

Cola then may be compared to short grammatical sentences or clauses, which may stand alone or may be compounded together to form one long sentence; and just as in the latter case a pause or stop of some kind must come between the separate clauses, so in a compound verse a pause in the shape of the caesura or diaeresis must separate the cola and allow each to exhibit its main ictus or accent.

It is by mistaking the Sapphic pentapody, which is a single rhythmic sentence or colon, for a compound verse, that Horace is led, in his earlier Sapphics at least, to introduce an invariable caesura. On the other hand, in the line,

In profuse strains of unpremeditated art.

it is the absence of the diaeresis which produces some sense of strangeness in the rhythm.

Distinguishing
marks of the
complete verse.

Next comes the Complete Line or Verse (*στίχος*), which as we have just seen may be composed of a single colon or of more than one. It is important to bear in mind the distinguishing marks of the complete verse as compared with a mere colon, since upon this depends the arrangement of the lines, which in some cases admits of doubt. The following then are the chief signs which indicate the end of a verse;—the syllaba anceps, or syllable of neutral quantity, admission of hiatus before the next word, absence of elision or of the shortening of a long vowel

or diphthong before a succeeding vowel, and lastly and chiefly the 'Wortschluss' as the Germans call it, *i.e.* the conclusion of the line by a final syllable only. The rule that a line must conclude with a complete word is practically without any exception, and Böckh uses it as a sure guide so far as it goes in the separation of the verses of Pindar. We see then that the Adonius ~ ~ - ~ which concludes the Sapphic stanza is often if not always treated not as a separate line but as a clausula to the third; for we by no means unfrequently find one word common to both portions, *e.g.* Sappho II.

ᾄδου φωνεῖ|σας ὑπακούει
ἐπιρρόμ|βεισι δ' ἄκουαι,

and in several other instances. Similarly such a division of the lines of Anacreon No. XX. as is made by Hartung :

ἔμε γὰρ λόγων σοφῶν εἴ-
-νεκα παῖδες ἄν φιλοῖεν.

is misleading, and the words should be written in one line as is done by Bergk.

The other requirements at the end of a line are observed with little less regularity when each line is entirely independent metrically of the others, as is the case with hexameters or with the trimeters of the Drama, etc.; but in lyric poetry the verses are sometimes related in such a manner that, though they cannot be regarded as mere Cola, they are yet not complete when taken separately but form parts of one harmonious rhythmical group, described as a 'System'.

The System is composed of a number of Cola, for they can hardly be called lines, which taken together would form far too long a period for a single verse. They admit of elision, and the shortening of a final long vowel or diphthong before a succeeding vowel, *e.g.* Soph. *El.* 148 :

ἄ Ἰτυν αἰὲν Ἰτυν ὀλοφύρεται
ὄρνις ἀτυζομένα Διὸς ἄγγελος.


They avoid hiatus and the Syllaba Anceps, but vindicate


Verses only
semi-independ-
ent in the
System.


the semi-independence of the lines by nearly always retaining the 'Wortschluss.' Among melic fragments the best illustrations of the 'system' may be seen in the poems of Anacreon, *e.g.* No. III.


I can now bring this article to a close, and I am aware that it occupies an almost undue space in the Introduction; but the subject of metre is so important for Greek lyric poetry, and yet so commonly neglected, that I have thought it worth while to dwell upon it at some length.

I subjoin a list of certain metrical signs employed which to many readers may be unfamiliar:—

— where one long syllable is equivalent to — or a dotted crotchet . See p. 52-3.

— where one syllable is equivalent to — or  *Ibid.*

— the Cyclic Dactyl, equal to the trochee, thus 

— the Choreic Dactyl, . See p. 53 and pp. 63-4.

× placed over a foot in the metrical scheme denotes the Basis, pp. 58-9.

' denotes the occurrence of the ictus, *e.g.* on the first foot of each trochaic dipody.

The following mark the time-value of the verse-pause (p. 61.):—

^ the eighth-pause, equivalent to ♪ or one short syllable.

⋈ the quarter-pause, equivalent to ♪ or one long syllable.

⋈ the four-eighth pause, equivalent to — .

ARTICLE VII

DIALECT IN THE LYRIC POETS¹

SECTION I

GENERAL CHARACTERISTICS

IN the transition from Epic to Lyric poetry we naturally find great changes in dialect as in metre. When poetry became personal and subjective, it tended to assume a style of diction familiar to the singer and his hearers. Hence a characteristic feature of the poetry of several of the earlier Melic writers is the abandonment of the time-honoured epic forms, and the employment of the peculiarities of their own dialect. Sappho and Alcaeus wrote in their native Lesbian, Archilochus and Anacreon in Ionic, and Corinna in Boeotian. We may compare the instance of Burns, who in the revival of British lyric poetry plays a part somewhat parallel to that taken by a Sappho or an Alcaeus among the Greeks. In his case as in theirs the charm of the songs is inseparably connected with the native dialect; and when he abandons it for the conventional English diction the result is anything but satisfactory.

But the employment of the local dialect was far from being so universal as might be expected from the nature of the case; for, with the single exception of Corinna, it is found in monodic poetry only. In choral poetry, which, as we have seen, came to predominate greatly over monodic, an admixture of dialectic forms was adopted, presenting to us an artificial dialect which can only be called lyric, since it certainly cannot be attached to any particular locality or any branch of the Greek race. Nor is this unnatural. An

Native dialect employed by many of the early lyric poets

but not by the chief choral poets.

Reasons for this :

¹ See Addendum at the conclusion of this article, p. 97.

Alcaeus or a Sappho, in the words of Pindar,¹ 'lightly shot forth their honey-voiced songs of love.' Though fragments of their songs have won an immortality, they wrote for their own circle or boon companions, and the subjects of their poems were drawn from the deeds or the pleasures or the passions of their own life. In such poetry no language could win favour so readily as one which, though indeed exalted above the region of commonplace by the genius of the poets, was yet familiar to the hearers and free from poetic conventionalities. But in choral poetry the circumstances were far different. The personal element, always incomparably less than in monodic song, tended to disappear entirely in later choral poems, consequently the subject did not call for the language of ordinary life. Again choral poetry at first was mainly religious, and religious diction is notoriously conservative of ancient style. Furthermore the mythical or narrative element entered largely into this branch of lyric poetry, and for this the Epic dialect was best fitted by the influence of association. Lastly, choral poetry tended to detach itself from local ties, and rather to assume a Hellenic character. After Alcman none of the great choral poets worked for their native city alone; on the contrary they exercised their talents for the most part in other Greek states, wherever they were likely to enjoy the most encouraging patronage. Under such circumstances, it was absolutely necessary for them to adopt some uniform style of diction, which, while confining itself to no dialect in the proper sense, would be understood by all educated Greeks. The result was the adoption of a composite artificial dialectic style, which was handed down with comparatively few changes from generation to generation of choral poets.

Naturally the Epic dialect was taken as the foundation or main element of the whole; and therefore, just as in the most important choral metres, such as those of Stesichorus and of the 'Dorian' odes of Pindar, the old dactylic rhythm of Epic poetry still made manifest its influence,

1. Choral poetry
not personal.

2. Choral poetry
chiefly con-
nected with
religion;
3. and admitted
mythical narra-
tion freely.

4. Hellenic
rather than
local character
of choral poetry.

Artificial
'dialect'
adopted,

composed
mainly of Epic

¹ *Isth.* ii. 3.

so also in the language the forms of Epic were widely retained. But besides this a considerable admixture of (a) Lesbian and (b) Doric forms was introduced. Little as the Lesbian poets were directly connected with the development of choral song, I have already commented on the widespread influence they exercised on all subsequent Greek lyric poetry, and not a few of the most striking Lesbian forms found their way into the choral 'dialect.' Again it was amid the Dorian race, however unproductive of original talent, that choral poetry was fostered and developed, and hence it exhibits conspicuously many of the Doric dialectic peculiarities. These, however, are not so prominent as might have been expected, since the Doric from which lyric poetry borrowed was of the kind described by Alcaeus as 'mitior', which, as will be mentioned below, exhibited far fewer distinctive features than strict Doric ('severior'), and probably was intelligible in all Hellenic states.

The proportion in which Lesbian or Doric enters into the language naturally varies with the different poets, or (as in Pindar's odes) with the different portions of the same poet's writings. But speaking summarily, Hermann's remark upon the language of Pindar applies equally to that of the choral poets in general: 'Est enim Pindari dialectus epica, sed colorem habens Doricae, interdum etiam Aeolicae (*i.e.*, Lesbicae) linguae. Aliis verbis fundamentum hujus dialecti est lingua epica, sed e Dorica dialecto tantum adscivit Pindarus, quantum et ad dictionis splendorem et ad universorum commoditatem idoneum videretur, repudiando illa quæ aut interioris essent, aut vulgaris aut certis in locis usitati Dorismi. Nec primus hoc fuit Pindarus, sed secutus alios,' etc.

Hermann on
Pindar.

As I have described in some detail the forms in the Lesbian and Doric dialects which appear in lyric poetry, readers can estimate for themselves how far these elements enter into the surviving fragments. I would also refer them to E. Mucke's Dissertation on the dialects of the chief choral poets compared with Pindar,¹ where a careful

¹ De Dialectis Stesichori, Ibyci, Simonidis, Bacchylidis.

analysis is given of the Doric, Lesbian, and Epic forms which are to be found in Pindar and the other choral poets.

Dialectic forms
in many of the
Melic fragments
uncertain.

Most of the melic fragments being quoted in Greek authors who employ a very different dialect, it is obvious that the forms used by the poet must in many instances have become corrupted. Once lost their restoration is a process attended with considerable uncertainty; and considering the free eclecticism exercised by the choral writers in their diction, the only principle upon which in most cases we can proceed is that of analogy. Accordingly, the enumeration that I am about to give of the instances of Doric and Lesbian forms, which are of most frequent occurrence in the poets, will serve a further purpose in aiding us to understand the reasons for the commonest emendations effected by editors.

Chief Dorian
and Lesbian
forms in Melic
poetry :
I. $\tilde{\alpha}$ retained
where weakened
in Ionic to η .

I.—Firstly, the choral parts seem nearly always to have followed the Doric and Lesbian dialects in employing $\tilde{\alpha}$ in place of η , when the latter has originated from an α -sound. Consequently editors are in most cases justified in restoring α in place of an Ionic or Attic η .

Exceptions.

Mucke, however, maintains that there is not sufficient reason for altering η in certain cases, for instance in certain poetical forms or words borrowed apparently from Homer, $\nu\tilde{\eta}\epsilon\varsigma$, $\nu\eta\rho\sigma\acute{\iota}\nu$, Ζηνί , $\Theta\rho\eta\tilde{\eta}\kappa\iota\omicron\varsigma$, etc. Again in certain passages of Bacchylides, viz. XIII. and XXI., we find an Ionic or Attic η freely used, and Neue and Bergk regard it as natural, since these passages are not in choral but in simple trochaic rhythm, not necessarily intended for song. Finally in the 'Attic' scholia, η as well as other Attic forms are frequently employed and should not be emended. Similarly in Bacchylides No. II., which appears to be a scholion, it seems best not to follow Bergk, in altering $\alpha\iota\lambda\lambda\acute{\eta}\epsilon\nu\tau\alpha$ and $\nu\tilde{\eta}\epsilon\varsigma$; these are in harmony with the Attic forms $\acute{\alpha}\gamma\omicron\upsilon\sigma\iota$, $\mu\alpha\rho\mu\alpha\acute{\iota}\rho\omicron\upsilon\sigma\iota$, the first of which is left unchanged by Bergk.

II. $-\tilde{\alpha}\nu$ for $-\tilde{\omega}\nu$
(Ion.) in gen.
plur. first declen-
sion.

II.—Secondly, the Doric and Lesbian contraction in the genitive plural of $\tilde{\alpha}-\omega\tilde{\nu}$ into $\tilde{\alpha}\nu$ is constantly adhered to

in Melic poetry; and it occurs so frequently that in the few cases where the MSS. give ὦν, editors are fully justified in restoring ᾤν.

Doubtless the suitability of the $\bar{\alpha}$ -sound for song weighed with the poets as much as, or more than, a mere desire to imitate Doric or Lesbian forms, since in verbs in α -stems, where strict Doric contracts $\alpha\epsilon$ into η , the choral poets employ $\bar{\alpha}$, e.g. $\sigma\upsilon\lambda\bar{\alpha}\tau\alpha\iota$, $\nu\omega\mu\bar{\alpha}\tau\alpha\iota$.

III.—The Epic and Attic terminations $-\sigma\upsilon\sigma\alpha$, and $-\sigma\upsilon\sigma\iota(\nu)$, in the feminine participle, and the 3d plural present indicative respectively, are avoided in Melic poetry. For the first we usually have the Lesbian $-\sigma\iota\sigma\alpha$; and in the case of the word Μοῦσα (Attic), in reality a participle ($^*\text{Μοντις}$), the Doric form Μῶσα is often employed, though the Lesbian Μῶσα is common enough. Μοῦσα occurs in the trochaics of Bacchylides, No. XIII.; and $\chi\lambda\epsilon\acute{\iota}\sigma\upsilon\sigma\alpha$ and $\acute{\epsilon}\kappa\sigma\upsilon\sigma\alpha$ in Stesichorus, who employs no Lesbian forms in his poetry. In the weak aorist participle active the Lesbian form $-\alpha\iota\varsigma$ is common in Pindar, but is not found in the other choral poets, except, perhaps, in Simonides, No. IX. l. 12, $\pi\rho\acute{\alpha}\xi\alpha\iota\varsigma$ (see Note *ad loc.*).

III. Lesb.
 $-\sigma\iota\sigma\alpha$ or Dor.
 $-\omega\sigma\alpha$ in participle for Ion.
 $-\sigma\upsilon\sigma\alpha$.

Exceptions.

In the 3d plural in $-\sigma\upsilon\sigma\iota$ (Epic and Attic) it is again the Lesbian form in $-\sigma\iota\sigma\iota$ which is preferred; but the Dorian termination in $-\nu\tau\iota$, whether in thematic or non-thematic verbs, is not uncommon, e.g. $\theta\rho\alpha\acute{\upsilon}\sigma\upsilon\sigma\iota$, Simonides, No. XX., $\phi\omega\nu\acute{\epsilon}\sigma\upsilon\sigma\iota$ Hybrias, $\acute{\epsilon}\nu\tau\iota$ Timocreon, and many instances in Pindar's odes. The termination $-\sigma\upsilon\sigma\iota$ occurs twice, as I have already mentioned, in a scolion of Bacchylides, No. II., and in the ode attributed to Arion, where the form is one indication of the late origin of that poem. In other cases the commentators reasonably emend to $-\sigma\iota\sigma\iota$.

Lesb. third plur. in $-\sigma\iota\sigma\iota$, or Dor. $-\nu\tau\iota$, for Ion. $-\sigma\upsilon\sigma\iota$.

Exceptions.

It is to be noticed that the Lesbian accusative plural in $-\sigma\iota\varsigma$ $-\alpha\iota\varsigma$ (Att. $-\sigma\upsilon\varsigma$ $-\bar{\alpha}\varsigma$) is never employed, except, perhaps, in one doubtful instance;¹ and the same is true of the Lesbian dative plural of the 3d declension in $-\sigma\iota\sigma\iota$.

¹ Ibycus, VI. Z. I, see Note.

IV. Contraction
often avoided.

IV.—Melic poetry follows Doric or Epic (the latter in Mucke's opinion) in very frequently avoiding contraction, especially where the first vowel is ε—*e.g.* ἵκεο, φορέοντα (Stesich.), φιλέω, μίμω (Simonid.); also δινάεντα (Simonid.), φωνάεντα, ἔγχεα, ξίφεα (Bacchyl.), etc.

Synizesis
common.

In these non-contracted forms synizesis for metrical purposes is very common, *e.g.* δινάεντα, Τιμοκρέοντα, φιλέω, etc.

V. Lesb. forms
for 1st and 2d
pers. pron.
plur.

V.—In the pronouns ἡμεῖς, ὑμεῖς, etc. (Attic), the choral poets appear to have always employed the Lesbian forms ἄμμες, ἄμμιν, ὕμμιν, etc. In Simonides IX., l. 18, the MSS. give ὕμῃν, which is unmetrical, and emended to ὕμμιν.

The above are all the Lesbian and Dorian forms which are regularly or commonly employed by the choral poets. They appear scanty enough in a bare enumeration, but nevertheless owing to the frequency with which they occur they are amply sufficient to establish a very distinct poetic diction, which would be intelligible to all Greek hearers, but commonplace to none. Other instances of Lesbian or Doric forms less frequently occurring will be referred to in the course of the notes. I will now proceed to give a more detailed account of the Lesbian and Doric Dialects, so far as is sufficient to illustrate the forms occurring in Alcaeus and Sappho on the one hand, and on the other in Alcman, and certain poems where the Doric dialect is freely employed.

SECTION II

THE LESBIAN DIALECT IN THE LYRIC POETS

I propose here to summarise the chief dialectic forms found in the Lesbian poets with whom we are concerned.

Ψίλωσις.

Two of the most prominent characteristics of the dialect that first deserve notice are the Ψίλωσις and the Βαρυτόνησις. Ψίλωσις, the avoidance of the Spiritus Asper, appears,

according to the testimony of the grammarians, to have been the universal practice of the Lesbians. Ahrens, it is true, formulates a rule that the aspirate, rejected in all other cases, was employed when taking the place of an original *s* or *j*. Thus he retains the aspirate in the Article *ὁ, ὁ, etc.* (Sanskrit *sa, sā*), and in *ἄγνα* and *ἔφζβος*, which he connects, though probably erroneously, with *sanctus* and *juvenis*. Meister (*die Griechischen Dialekte*) follows Bergk (*note* on Sap. I. 9) in condemning these forms, and admits of no exception to *ψίλωσις*. He adds that Ahrens himself was inclined subsequently to give up his view. I have therefore throughout the text adopted universal *ψίλωσις*, reading *ὁ, ὁ, ἄγνα*, etc.

By 'Barytonesis' is meant the practice of casting back the (acute) accent from the last syllable when a word is not monosyllabic, so that, with few exceptions, no oxytones remained in the dialect. For us, who ignore the accent in our pronunciation of Greek, this has but little significance, but we ought to bear in mind how great a distinction between Lesbian and other Greek dialects must have been effected by such a diversity of intonation.

Here, as in many other respects, the Lesbian happens to have been at one with Latin; cf. Athenaeus, x. 425. *Οἱ Ῥωμαῖοι πάντα τοὺς Αἰολεῖς μιμούμενοι καὶ κατὰ τοὺς τόνους τῆς φωνῆς.* (Quoted by Ahrens.) Illustrations of this Barytonesis are *σόφος, δύνατος, κάλος, αἶτος*, etc. Exceptions are dissyllabic prepositions and conjunctions, e.g. *ἀνὰ, διὰ, ἀντάρ, ἄλλὰ*, etc. (see however Bergk on Sap. I. 25). In the case of monosyllables Aeolic is said to have changed an oxytone to a perispomenon, e.g. *Ζεῦς, γῆν*, for *Ζεύς, γῆν*; and, since the circumflex consists of an acute + a grave accent, the word is thus rendered barytone. A grammarian, Choeroboscus, however, quoted by Professor Chandler (*Greek Accentuation*, p. 570), declares that monosyllables keep the acute accent—*μείς* being apparently a *bonâ fide* example.

The Digamma, as the metre often clearly shows, was frequently employed in Lesbian, it being, of course, retained from ancient usage, and not, as some grammarians state,

added in certain cases. We find it in the pronoun *ῥέθιν* *ῥοί*, *ῥέ*, etc., in *ῥείπην* (*θέλω τι ῥείπην*, Alcæus), in *ῥέργον* (*ὑπὸ ῥέργον*), and in the reduplication *ῥέφαγε* (*γλήσσεια ῥέφαγε*, Sappho) etc.

Before *ρ*, *F* becomes *β*, e.g. *βράδινος*, *βρόδον* (Sappho), though not in *ῥῥῆξις*, as Alcæus is said to have written. Between two vowels *F* appears as *υ*, e.g. *αὔως* = *ῥῶς*, Att. *ῥῶς*, Doric *ἄῶς*.

Double liquids
and nasals.

Another distinctive feature of Lesbian is the employment of double liquids or nasals, where in other dialects we usually find a single liquid preceded by a lengthened vowel or a diphthong. The reason of this is that in Lesbian 'every spirant is assimilated to a contiguous λ, ρ, μ, ν' (Curtius, *Greek Et.* 665), whereas in most dialects the spirant is rejected and the preceding vowel lengthened by 'compensation.' Thus—Lesb. *ἔρμι* (for *ἔσ-μι*), Att. *εἰμί*; Lesb. *ἄρμες*, Dor. *ἄρες*, Att. *ἄρμεις*; Lesb. *ῥρμες*, Att. *ῥρμεις*, Sanskrit showing in all three cases that assimilation has taken place between σ and μ; Lesb. *φθέρρω*, *κτέννω* from **φθερῶ*, **κτενῶ* (Att. *φθεῖρω*, *κτείνω*); Lesb. *γόννα* from **γονFα*, Ionic *γοῦνα*.

It should be noticed that the double liquid or nasal is never employed after *α* in Lesbian, the diphthong *αι* being found as in other dialects, e.g. *χαίρω* (*χαριῶ*) *μέλαινα* (**μελαναια*), *μάκαιρα* (**μακαρια*), etc.

It should also be noticed that in not a few cases the single liquid or nasal only is employed, without compensatory lengthening of the vowel, e.g. *μόνος* (Ionic *μοῶνος*, Doric *μῶνος*), *κῆλος* (Ionic *κῆλός*), and in the fem. gen. sing. *τερένως* (= *τερείνης*), which is probably influenced by the analogy of the masculine *τέρενης*.

Double mutes are found in the pronominal forms *ὅττι* (*ὅτι*), *ὅττινας* (*οὗς τινας*) *ὅπποτα* (*ὅποτε*), for which see below on 'Pronouns.'

Again, we find *σσ* retained where in other dialects it is usually weakened to *σ*, e.g. *κάλεσαι*, *τέλεσαι*, where the stem is *καλεσ-*, *τελεσ-*, *ἔσ-σεται* for Ion. *ἔσεται*, Att. *ἔσται*. Here again, as with the Digamma and the double liquids

and nasals, Lesbian poets, in many cases, reserved for themselves freedom of choice between *σσ* and *σ*. We have *ἀμπέτασσον*, *γελάσαις*, etc., *τέλεσσαι* and *τελέση*, *μέσσοις* and *μέσσοι*, *στήθεσσι* and *στήθεσι*.

In no case was *σσ* employed in Lesbian, unless *σσ* existed in the early form, or *σ* with another consonant subsequently assimilated to it; e.g. *ἐπύλασσαι* is from **ἐπύλασσει*, *ἴσσοις* (*ἴσσοι*) from **ἴσφοις*.

One of the most noticeable peculiarities of Lesbian is its treatment of an original *υσ* after a short vowel. Whereas other Greek dialects (except Cretan and Argive, which retain *υσ*) reject *υ*, and give compensatory lengthening to the vowel, Lesbian by substituting *ι* for *υ* produces an *ι*-diphthong; e.g. Cretic *τόνυς*, Att. *τούς*, Doric *τώς*, Lesb. *τοίς*; similarly, Lesb. *ταίς*, Attic and Doric *τάς*.¹ The following are the chief cases to which the rule applies:—

- (a.) The acc. plur. of the 1st decl. ends in *αις* for *ας*, of the 2d in *οις* for *-ους* (Attic), e.g. *κυλίγαις*, *τοίς*.
- (b.) Aor. partic. in *-αις* (Attic *ας*), e.g. *κινήσαις*, also the adj. *μέλαις* (**μελαιν-ς*).
- (c.) 3rd pers. plural in *-ντι*, in which the *τ* perhaps first passed into *σ*, thus exposing *υ* to the usual Lesbian change. Thus, *κρύπτο-ντι*, preserved in Doric, becomes in Lesbian *κρύπτοισι*, in Att. *κρύπτουσι*; *διψα-ντι*, *ἐπιρρόμβε-ντι* (see below, on 'Contracted' Verbs), become *διψαισι*, *ἐπιρρόμβεισι*.

I will refer to a few other consonantal peculiarities, and then pass on to the vowels.

We find *π* in certain cases where most dialects use *τ*— e.g. *πέμπει*, *πέσσυρες* for *πέντε*, *τέσσαρες*, *πήλυι* for *τῆλυι* (= *τηλόσε*)—the fact being that the 'Velar' *k* (Lat. *qu*) before *ε* or *η* becomes *π*, where in other dialects it becomes *τ*. π for τ.

We also find *φ* for *θ* in *φῆρ* (= *θήρ*), *φρίναις* (= *θρίναις*), φ for θ.

¹ The fact that *τοῖς* became either *τούς* or *τοίς* certainly supports the view that the Greek *υ* was often sounded like the French *u* after vowels, e.g. *on*. For the *i*-sound, which in Lesbian crept in before the *υ*, and finally ousted it, we may compare the vulgar British pronunciation of Boulogne.

but this change is sporadic, and not parallel to that in *πέμπε*, etc.

σδ for *ζ*. In Lesbian *σδ* is not uncommonly found for the *ζ*¹ of other dialects, *e.g.* *φροντίσδην* (= *φροντίζειν*, from *φροντιδ-*), *τράπεσδα* (= *τραπεζα* from *τράπεδ-ια*); on the other hand, we have *μειζων* (*μεγίλων*), *πλίζω* (*πλουργω*) as usual. In short *δ*₂, when medial, becomes in Lesbian *σδ*, while *γ*₂ becomes *ζ*. When initial, *δ*₁ in some instances became *ζ*, where *δ*₁ is found in other dialects, *e.g.* *ζάχωντον*, *ζάδηλον* = *διαχωντον*, *διαδηλον*.

We come now to the vowels.

α for *η*. Of the long vowels, *α* is retained, for the Ionic *η*, in all cases where the *α*-sound is original; *η* however is, of course, used in Lesbian, as in Ionic, whenever derived from an *ε*-sound.

We have then *α* kept throughout the 1st Declension, *e.g.* *τᾶς ἐμας*, *μελαινᾶς*, etc.; in the Imperfect *ᾗγον*; in verbs from *α*-stems, *στᾷθι*, *ὑποδεδρόμᾶεν*; in the termination *-μαῖν*, *e.g.* *ἤρμαῖν*. But *η* remains in *ῥεο*, *ῥεμαῖν*, and in the forms *αλάημι*, *φίλημι*, etc., because in all these cases it is lengthened from *ε*. We even find *η* in *ῥεημι*, and *χεῖμα*, where we might have expected *α*; instances of this kind, however, will be commented on as they occur in the text.

ᾱ from *α-ο, α-ω*. The strength of the *α*-sound in Lesbian, as also in Doric, is further shown by its predominance over *ο* or *ω* in cases of contraction, *ᾱο* and *ᾱω* both resulting in *ᾱ*; thus *Κρονιδᾱ* in the genitive singular, *χαλεπᾱν*, *μερμυᾱν*, etc., in the genitive plural.

η, ω for *αι, ου*. In certain cases of contraction we find *η* and *ω*, where we are accustomed to the diphthongs *αι* and *ου* respectively. Thus *εε* contracts into *η* in *ῆχες* (= *εἰχες*), in the infinitives *ᾗγην*, *φέρην*, etc., from **ᾗγε-εν*, **φέρε-εν*. *Ω* stands for *οο* notably in the genitive sing. of the second declension *ἀνθρῶπω*, etc., and for *οε* in *τῶμον*.

Diphthongs. Passing on to the diphthongs—the employment of *αι*,

¹ The variance, however, may be one of orthography rather than of actual sound. See Meister *Gr. Dial.* p. 130, and Meyer, *Gr. Gr.* § 284.

αι from original αν, ου followed by σ has been dealt with above. Ευ occasionally stands for the contracted forms of ευ from ε-ο, ε-ο, e.g. βέλευσ (for βέλεος) and the participles οἰνοχορεῖσιν, μογθεῖντες, etc.

The use of ει, ου in Lesbian, when these are not genuine or original diphthongs, is considerably restricted, owing (among other reasons) to the preference for η, ω in cases of contraction, and to the doubling of liquids. In many other instances also Lesbian either does not employ a diphthong, or does not give an apparent diphthong its usual value. This is due to the fact that the semi-vowel ι frequently failed to coalesce with a preceding short vowel, and was treated rather as a consonant; its consonantal value, however, was so slight that the letter often disappeared altogether, at any rate in writing, for in speech the sound was probably retained involuntarily to avoid hiatus. Short syllables
for diphthongs,

We have πόας (Doric ποία = grass), ληρόην, ἐπόησαν, πόαυτα, etc., as Ahrens and in some instances Bergk read for ληρόην, ἐποίησαν, etc.; ε for ει in ἀλάθεια = ἀλήθεια, ᾶ for αι in Ὑμήνων.

Among short vowels, we have ǣ for ε, in temporal and local adverbs especially, such as ἄλλοτα, ἐνεργα, πότα, etc.; ǣ for ο in ὕπα (ὕπό) the explanation in these instances being that they employ different case-endings; and far more commonly ο occurs for ǣ. This last change takes ο for ǣ, place usually either before a liquid or nasal, e.g. γόλαισι (= χαλῶσι), ὀνίαισι (= ἀνίαισι), ὄν = ᾶν for ἀνά,¹ or where ρο = a 'sonant' r, e.g. βροχέως (= βραχέως).

Ι (ι) is employed by Lesbian instead of ε in the termination (originally -ειος) of adjectives expressive of material; e.g. πορφυρίαν, γάλκιαι, χρύσιον, for Attic πορφυρέαν, etc. Meister, however, is of opinion that the old termination -ειος (metrically -εῖος) should be retained, ι being treated not as a vowel, but as a spirant (*Die Griech. Dial.* p. 91).

Examples of υ for ο, and ι for υ will be remarked upon

¹ Cf. our pronunciation of α in all, altar, warp, etc., and the French α in an, etc.

as they occur in the text. I pass on now to further dialectic peculiarities in the Declensions and in the Pronouns, Adverbs, Prepositions, and the Verbs.

Declensions
I., II.

Declensions I. and II.

First be it noticed that throughout the declensions no dual is found in Lesbian, which herein does not exhibit its usually somewhat conservative character.

I have already referred to the predominance of α throughout Declension I., and to the accusative plural in $-\alpha\iota\varsigma$ and $-\alpha\iota\varsigma$ in Declensions I. and II. respectively. The two declensions agree further in the employment of $-\alpha\iota\varsigma(\nu)$, $-\alpha\iota\varsigma(\nu)$ in the Dative Plural, in preference to the shorter form in $-\alpha\iota\varsigma$ $-\alpha\iota\varsigma$.

The latter, according to Ahrens, are only found—

(a) Before a vowel, e.g. κορύφαις ἐν αὐταῖς.

(b) At the end of a verse, e.g. τὰδε νῦν ἐταίραις | ταῖς ἑμαῖσι, etc.

(c) In the case of an adjective, whose noun shows the fuller form, e.g. ἀμερίοις βρότοισι, ἐράταις φόβαισι.

(d) In the Article, which never has the longer form.

The prevalence in most cases of $-\alpha\iota\varsigma(\nu)$ $-\alpha\iota\varsigma(\nu)$ was perhaps due to the endeavour, conscious or unconscious, to avoid confusion with the Lesbian accusatives in $-\alpha\iota\varsigma$ and $-\alpha\iota\varsigma$.¹

In the first declension α in the vocative is said by the grammarians to be short (cf. the Homeric νύμφῃ.) We find this in ὦ δίκην, a dactyl, in ὦ ῥαχινᾶ γέλιδον (= ἔραχινᾶ); and Ahrens corrects Ἀφροδίτᾶ, and similar instances of the vocative to Ἀφροδίτᾶ, etc. In the second declension, the genitive singular in ω has been already noticed.

The following is a scheme of the declension of γάλεπος.

	Masculine.	Feminine.	Neuter.
<i>Singular</i> —N.	γάλεπος	γάλεπᾶ	γάλεπον
A.	γάλεπον	γάλεπαν	γάλεπον
G.	γάλεπω	γάλεπᾶς	γάλεπω
D.	γάλεπῳ	γάλεπᾳ	γάλεπῳ
V.	γάλεπε	γάλεπῃ	γάλεπον

¹ E. Mucke, p. 54, points out that the choral poets also, except in a few instances (e.g. Simon. I. I. 1, Ibyc. VIII. I. 1) observe the same practice as the Lesbians.

No Dual.

	Masculine.	Feminine.	Neuter.
<i>Plural</i> —N. and V.	χάλεποι	χάλεπαι	χάλεπα
G.	χάλέπων	χάλεπῶν ¹	χάλέπων
D.	χάλέποισι(ν)	χάλέποισι(ν)	χάλέποισι(ν)
A.	χάλεποις	χάλεπαις	χάλεπα

Declension III.

Declension III.

In this declension ancient forms are, in many cases more faithfully preserved by Lesbian than, for example, by Attic. Thus vowel stems and others seldom contract, *e.g.* ὄξεες, στήθε-ος (from *στήθεσ-ος), εὐάνθεα, etc., an exception being βέλεις for βέλεις in Alcæus; the vocative usually retains the short vowel of the stem, *e.g.* χέλιδον; and nouns in -ις (Attic gen. -εως) retain ι, *e.g.* πόλις. But in the frequent employment of ν in the accusative sing. Lesbian is less careful of the ancient form, and is probably influenced by the analogy of the second declension; thus we find ἀβάκην, ἐμφέρην (cf. in Attic Σωκράτην as an alternative form of Σωκράτη), and in δ- stems, χλάμυν, σφῶρην, πᾶν (= πᾶν), though we also have, *e.g.* κακοπάτριδα.

Words in -ευς form their genitive in -ηρος, which is of course more ancient than the Attic -εως, where a transposition of the respective quantities of the vowels has taken place.

Words in -ῖς, -ῖδος (Attic) have ῖ, *e.g.* κνήμεδες.

Feminine nouns in -ως or -ω have their genitive in -ως, Γόργως, Σάπφως, and their accus. sing. in -ων, *e.g.* Ἡρώων, Ἀήτων (cf. ἐμφέρην, etc., above).

Pronouns.—The following appears to be the declension Pronouns of the Personal Pronouns:—

	1st Person.	2d Person.	3d Person.
<i>Singular</i> —N.	ἐγών, ἐγω	σύ, τὺ	
G.	ἐμεθεν	σέθεν	(F) ἐθεν
D.	ἐμοι, μοι	σοί, τοί	(F) οί
A.	ἐμε, με	σέ, τέ?	(F) ἐ

¹ Bergk prefers χαλέπαν. Note ad Sap. i. l. 25.

No Dual.

	1st Person.	2d Person.	3d Person.
<i>Plural</i> —N.	ἄμμες	ὑμμες	σφεῖς
G.	ἄμμεων ¹	ὑμμεων ¹	σφεῶν
D.	ἄμμι, ἄμμιν	ὑμμι, ὑμμιν	ἄσφι
A.	ἄμμε	ὑμμε	ἄσφε

For the Relative, besides the proper form ὅς, etc., we more usually find the form with initial τ, strictly speaking demonstrative; e.g. καττῆν (Alcaeus) = καθ' ὧν. From ὅστις, or rather ὅστις, we have (besides ὅτινες) ὅττι, ὅττινας, etc. The neuter ὅττι originally is due to assimilation from ὅδ-τι; and in ὅττινας, etc., Lesbian was probably misled by the analogy of ὅττι, and of ὅ-ποτε (Lesb. ὅπποτα), ὅ-πως, ὅπου, where ὅ (or ὅδ) is employed merely as an adverbial prefix, to forget that in ὅς-τις the first syllable should be declined throughout.

Τίς has unusual forms in the datives only—τίῳ, τίοισι, as if the word belonged to the second declension. Corresponding to these we have in Homer τέῳ, τέοισι, ε being Ionic, as in Δεόνυσος (Anacreon) for Διώνυσος, and in πόλεως, χρώσεως, etc., as compared with Lesbian πόλιος, χρώσιος.

Adverbs. *Adverbs.*—The forms ὅτα, ἄλλοτα, ἐνερθᾶ, etc., have already been mentioned.

Local adverbs in -αι are not uncommon, expressing place where in μεσοι, cf. οἶκοι, or place whither, as in ὑψοι (or ὑψοι), Sap. XXVIII., cf. ποῖ.

There are other local adverbs in -αι, e.g. τυῖδε = hither; πῆλιν (τηλόσε) = afar.

For ἄν Lesbian appear always to have used κε(ν); Ahrens therefore corrects ὅπποταν πλῆθοισα, in Sappho III., to ὅπποτα πλῆθοισα.

Prepositions. *Prepositions.*—Syncope of prepositions was very freely used, and seems to have been the invariable rule with ἀνά, παρά, κατὰ; e.g. καί μὲν γλῶσσα ἔαγε—καὶ δὲ χειράτω—καττῆν (= καθ' ὧν)—πὰρ δ' ἔισι τὰ πτέρᾶ—ἀμπέτασον.

We find, however, κατταστειβοῖσι (Sap. No. XXXII.) where

¹ Bergk, ἄμμεων ὑμμεων. *Vide* Bergk ad Sap. I. l. 25.

the authenticity of the lines is not quite certain; and *κατὰρρεσι*, which Ahrens corrects to *καρρῆσι* (cf. Note on Sappho IV.).

Syncope also occurs frequently with *περί*, as in *πέριθυσθη* (= *περίθυσθη*),—*πὲρ μὲν γὰρ ἄντλος ἰστοπέδων ἔχει* (Alcaeus, No. XVII.). In the last instance, as also in *πέρροχος* (Sap. No. XXVIII. note), and in *περί γὰρ μελαινάς* (Sap. No. I.), *περί* is said to be used in the sense of *ὕπερ*.¹ For *μετά* Lesbian used *πεδάζ*, which, as Ahrens points out, is not a dialectical variety for *μετά*, but connected with *πούς*, in the sense of 'following after,' hence 'accompanying.'

Verbs.—The following peculiarities are common to all Verbs. verbs in Lesbian:—

The augment, as in Homer, is generally omitted.

The termination *-σθζ*, which is really a double inflexion, is in several instances employed in the second person singular, cf. *ὤσθζ*, *ῥσθζ*, and in Homer *πέη-σθζ*, *βῆλοι-σθζ*. (See Bergk's note on Sap. XXII. and Meyer, 450.)

The infinitive active generally ends in *-ην*, not only in the present or second aorist, where *-ην* is contracted from *-εν*, e.g. *ἄγεν*, *ἔπην*, but also in the perfect, *τεθνέκην*. We must probably with Curtius attribute this latter form to the influence of the present tense, cf. *γεγάκειν* in Pindar *O.* vi. 83, for *γεγακέειν*. Similarly even in the aorist passive we find *μεθύσθην* for *μεθυσθηέν*.

The third person plural in *-οισι*, and *-αισι* (*δίψαισι*), the 3d plur. *-οισι*, feminine participle in *-ουσζ*, the use of *ζ* in the termination *-αισι*. *-μην*, have already been referred to.

In the *ω-conjugation* further peculiarities are—the double form for the optative in Thematic verbs, e.g. *διδούεις*, but *λαχρίην*; the double *σσ* in the aorist of certain verbs above noticed; the reduplicated aorist *ἐξλελάθυσθαι*, as in Homer; and non-contraction in the second person singular middle, *ῥῆσο*, *φάινσο*, *ῥύσσο*.² Bergk is of opinion that for *ῥ-ης*, *-η*, for *εἰς*, *-εις*, *-ει* in the indicative active Lesbian employed, though perhaps not invariably, the forms *-ης* and *-η*. The question, however, is involved in much uncertainty, and inscriptions afford little assistance. (See Bergk on Alcaeus, No. V.)

¹ *Vide* note ad Alcaeus, *loc. cit.*

² (?) *ῥύσσο*.

‘Contracted’
Verbs.

It is in the ‘contracted’ verbs, usually in εω, αω, οω, that Lesbian stands furthest apart from other dialects. In most cases, these verbs employ not the conjugation in -ω, but forms resembling those of the verbs in -μι; thus we have φίλημι, κάλημι, δοκίμωμι, γέλαμι (or γέλαμι), the participles φίλεις, ὄλκεις, etc. In the infinitive active, however, the termination of the ω-conjugation is used—ἐπαλίνην (from -ε-εν, according to the usual Lesbian contraction), while in certain forms, e.g. the first plural φίλημεν, φορήμεθα, etc., and in the participle ἀσόμενος, etc., a long vowel is employed where a short vowel is found in the -μι conjugation.

The following is a (probable) scheme of the chief Lesbian forms in the three classes of verbs:—

Attic Φιλέ-ω.

Pres. Indic. Active—φίλημι, φίλεις (or φίλειςσθα), φίλει.

No dual.

Plural. φίλημεν, φίλητε, φίλειςσι(ν).

In the Pres. Indic. Passive, in this as in the α- and ο-verbs, the long vowel is employed throughout, e.g. φορήμεθα, ἔρῃται.

Imperative Active, φίλη. Infin. φίλην. Partic. Act. φίλεις, -ειςσθ, -εν. Partic. Pass. φιλόμενος.

Attic δηλό-ω.

Present Indic. Act. δήλωμι, δήλοις, δῆλοι.

Plural δήλωμεν, δήλωτε, δήλοισι(ν).

Imperat. δήλω. Infinit. δήλῶν.

Partic. δήλοις -οισσ, -ον. Part. Pass. δηλώμενος.

Attic τιμά-ω.

Pres. Indic. τίμαμι (? τίμαμι), τίμαις, τίμαι.

Plur. τίμαμεν, τίματε, τίμαισι(ν).

Imperat. τίμα. Infin. τίμαν. Partic. τίμαις, τίμαισσ, τίμαν. Part. Pass. τιμάμενος.

For the form in -ωμι we have an instance in Sappho of -οιμι, δοκίμοιμι; moreover a scholiast gives διδοιμι as an Aeolic (Lesbian) form. Ahrens regards this as an error,

arising from a false analogy with the second and third persons in -οις, -οι. He accordingly corrects to δοξίμωμι, though Bergk defends δοξίμουμι.

Again grammarians give -αυμι, not -ᾶμι, as the present of verbs with α-stem, following the terminations of the -μι conjugation. The only instance, however, that occurs in the poets is φᾶμι (not φᾶμι), and Ahrens, while admitting the possibility of -αυμι, or even of -οιμι, due to the influence of the ancient j or y (Sanskrit *ayāmi*), is yet disposed to reject -αυμι from the analogy of both -ημι and -ωμι in the ordinary -μι conjugation.

Besides these forms in the 'contracted' verbs, borrowed from the -μι conjugation, we find others belonging to verbs in -ω. Thus we have the Imperfect ὄρχεντο, and several participles such as δινεῶντες, μογθεῶντες, μορτυρεῶντες, etc., contracted from εο (cf. βέλεω from βέλεω). All of these Ahrens discredits, and wishes to correct to δίνεντες, ὄρχηντο, etc. They are however retained by Bergk and by Meister.

More noticeable are the forms in -ηω, e.g. ποθήω, ἀδικήω, the correctness of which cannot be impugned. The origin of the η Meister looks for in the desire to obtain uniformity in this respect between the present tense and the others, fut. ἀδικήσω, perf. ᾗδιχηκα, etc., or it may be due to the analogy of the alternative form -ημι.

SECTION III

DORIAN DIALECT

A glance at passages from any of the Melic poets will show that far fewer peculiarities will require dealing with in the Doric than in the Lesbian dialect. This is not because the more pronounced form of Doric differed much less than Lesbian from Attic, but because it is very little employed in lyric poetry, and in no instance, not even in that of Alcman, is Doric made use of exclusively, as is practically the case with the Lesbian dialect in Alcæus and Sappho.

The dialect of the Dorian race is usually divided into two main branches, called by Ahrens '*severior*' and '*mitior*.' Doric '*severior*' and '*mitior*.'

'*mitior*' respectively. The former or stricter Doric, spoken by the Laconians, Tarentines, Heracleans, and other Italiots, and by the Cretans and the Cyreneans, is supposed to have been employed where Dorian blood or at any rate Dorian predominance was more pronounced ;¹ while the latter is thought to be due to the large intermixture of other branches of the Greek race in states usually called Dorian. Owing to the comparatively small numbers of the Dorians,² who usually formed not the bulk of the nation but rather a powerful aristocracy, we naturally find '*mitior*' Doric more widely spread than the '*severior*' or stricter form (if such it be), and as its divergencies from the latter are mainly in the direction of Attic or Ionic, we meet with comparatively few forms with which we are not well acquainted. It is this species of Doric which is mainly employed in the choral poets, with the exception of Alcman, many of whose Dorisms belong to the Laconian branch of '*severior*' Doric.

It will then be sufficient if I mention summarily the chief dialectic peculiarities of Doric which are likely to occur in the text. With not a few of them students of Greek are already acquainted in the choruses of the drama.

In its general features Doric of all kinds seems to adhere in several respects closer to antiquity than Ionic or Attic—*e.g.* in retaining *F* in many cases, and *z̄* (so often weakened to *γ* by Ionic), and in the preservation of the old termination *-ντι* in the third person plural. Ahrens, however, warns us that forms preserved in a majority of the branches of Doric would naturally be those which are most ancient. He cautions us further against connecting any such tendency with the conservative character often attributed to the Dorian race ; for at Sparta, usually considered the most conservative of all Hellenic States, the dialect became quite as far removed from its ancient character as was Attic.

Vowels.

The most conspicuous characteristics that concern us are in connection with the vowels.

¹ Ahrens, however (p. 427), suspects a non-Dorian origin for the distinctive features of '*severior*' Doric, rather than for those of '*mitior*' Doric.

² See Müller's *Dorians*, vol. i. p. 84.

In the employment of $\tilde{\alpha}$ Doric ('*mitior*,' as well as '*severior*') agrees closely with Lesbian; for it not only retains α , where modified by Ionic to η , but also employs it in cases of contraction from $\alpha\sigma$, $\alpha\omega$, *e.g.* in the genitive plural feminine $-\tilde{\alpha}\nu$ for $-\omega\nu$, and the genitive singular $\tilde{\alpha}$ (Att. $\sigma\upsilon$), such as $\chi\omicron\mu\tilde{\alpha}\nu$, $\Lambda\tau\rho\epsilon\tilde{\iota}\delta\tilde{\alpha}$; similarly $\Lambda\lambda\chi\mu\tilde{\alpha}\nu$ from $\Lambda\lambda\chi\mu\alpha\tilde{\iota}\omega\nu$, $\Lambda\lambda\chi\mu\alpha\tilde{\iota}\omega\nu$, $\tilde{\alpha}\varsigma$ (Pindar, etc., for $\tilde{\epsilon}\omega\varsigma$) from $*\tilde{\alpha}\sigma\varsigma$. We find, however, no examples in the Melic fragments of such forms as $\delta\pi\tau\tilde{\alpha}\nu\tau\epsilon\varsigma$ (Epichar. 82), $\delta\iota\alpha\pi\epsilon\iota\nu\tilde{\alpha}\mu\epsilon\varsigma$ (Arist. *Achar.* 751), $\pi\epsilon\iota\nu\tilde{\alpha}\nu\tau\iota$ (Theocr. xv. 148).

On the other hand, $\alpha+\epsilon$ becomes in Dorian not $\tilde{\alpha}$ but η^1 $\alpha+\epsilon=\eta$, and although, as I have mentioned above, the choral poets in general employ $\tilde{\alpha}$ in such cases, η is found in Alcman, *e.g.* $\pi\omicron\tau\tilde{\eta}\tau\alpha\iota$, and also $\kappa\tilde{\eta}\nu=\kappa\alpha(\iota)\tilde{\epsilon}\nu$.

Doric ('*severior*,' not '*mitior*') resembles Lesbian further in contracting $\epsilon+\epsilon$ into η (Ion. $\epsilon\iota$), $\sigma+\sigma$ and $\sigma+\epsilon$ into ω (Ion. $\sigma\upsilon$). Thus we have the Laconian infinitive $\kappa\iota\theta\alpha\rho\tilde{\iota}\sigma\delta\eta\eta$ (from $\kappa\iota\theta\alpha\rho\tilde{\iota}\sigma\delta-\epsilon-\epsilon\nu$), $\tilde{\eta}\chi\omicron\nu$ for $\tilde{\epsilon}\iota\chi\omicron\nu$, and the gen. sing. 2d decl. in ω , *e.g.* $\tilde{\eta}\pi\iota\sigma\delta\omega\rho\omega$.

Still more commonly the Doric η and ω , where Ionic has $\epsilon\iota$ and $\sigma\upsilon$, are due to compensatory lengthening (Lesbian $\epsilon\iota$ and $\sigma\iota$, if ν has been lost, double liquids in other cases). Examples of η are $\chi\alpha\rho\tilde{\iota}\eta\varsigma$ from $*\chi\alpha\rho\tilde{\iota}\epsilon\nu\tau-\varsigma$ (Ion. and Att. $\chi\alpha\rho\tilde{\iota}\epsilon\iota\varsigma$), $\tilde{\eta}\mu\iota$, $\tilde{\eta}\mu\acute{\epsilon}\varsigma$ from $*\tilde{\epsilon}\sigma-\mu\iota$, $*\tilde{\epsilon}\sigma-\mu\acute{\epsilon}\varsigma$ (Att. $\epsilon\iota\mu\iota$, $\epsilon\sigma\mu\acute{\epsilon}\nu$, Lesb. $\tilde{\epsilon}\mu\mu\iota$, $\tilde{\epsilon}\mu\mu\epsilon\nu$). Examples of ω are the accus. plur. 2d decl. in $-\omega\varsigma$, *e.g.* $\tau\acute{\omega}\varsigma$ (Att. $\tau\omicron\acute{\upsilon}\varsigma$, Lesb. $\tau\omicron\iota\varsigma$), and the femin. participle in $-\omega\sigma\alpha$, *e.g.* $\tilde{\alpha}\gamma\omega\sigma\alpha$, cf. $\text{M}\tilde{\omega}\sigma\alpha$, (Att. $\text{M}\omicron\tilde{\upsilon}\sigma\alpha$, Lesb. $\text{M}\omicron\tilde{\iota}\sigma\alpha$) from $*\text{M}\omicron\nu\tau\iota\alpha$. Just as Dorian does not suffer $\tilde{\alpha}$ to become η , so among the short vowels there are certain instances of $\tilde{\alpha}$ where Attic, etc., have ϵ —*e.g.* $\tilde{\alpha}\tau\epsilon\rho\sigma$, $\tau\acute{\alpha}\mu\iota\omega$, $\tau\rho\acute{\alpha}\pi\omega$, $\varphi\rho\alpha\sigma\acute{\iota}$. In most of these and similar cases Doric appears to be employing a collateral stem in α , seen also in the Attic $\tilde{\alpha}\tau\epsilon\rho\sigma$ (*in crasi* from $\delta\tilde{\alpha}\tau\epsilon\rho\sigma$), $\tilde{\epsilon}-\tau\alpha\mu-\omicron\nu$, $\tilde{\epsilon}-\tau\rho\alpha\pi-\omicron\nu$, $\epsilon\tilde{\upsilon}\varphi\rho\alpha\tilde{\iota}\omega$. We also find $\tilde{\alpha}$ final (Att. $-\epsilon$) in $\tilde{\epsilon}\gamma\omega\nu\gamma\alpha$, $\tilde{\omicron}\alpha\alpha$ (Att. $\tilde{\omicron}\tau\epsilon$), etc., as in Lesbian.²

¹ Though not in $\tilde{\alpha}\lambda\iota\omicron\varsigma$ from $\tilde{\alpha}\lambda\iota\omicron\varsigma$.

² See above, p. 85; and see G. Meyer *Gr. Gram.* 20 on $\varphi\rho\alpha\sigma\acute{\iota}$, 22 on $\tau\acute{\alpha}\mu\iota\omega$, 24 on $-\gamma\alpha$ $-\alpha\alpha$, 32 and 397 on $\tilde{\alpha}\tau\epsilon\rho\sigma$.

Shortening of
final syllables.

In many final syllables ending in ν or ς , preceded by a long vowel or diphthong in other dialects, Doric employs a short vowel, thus—

παρὰ παγᾶς ἀπείρονας (Stesich. I. β').

καλὰς ὄρᾳς ἄγουσα (*Pop. Songs*, II.).

ἔσλος αἰνεῖν (Pind. *Nem.* iii. 28, for ἔσθλους).

These are all cases where the usual compensation for the loss of a consonant is not given, as in ὄρᾳς from * ὄρανς ἔσλος from * ἔσθλονς. The same fondness for a short final syllable is shown in the Dorian Infinitive in -εν (Att. -ειν, Lesb. and Lacon. -ην), e.g. φάινεν, ἐπαίνέν (Alcman).

τ for σ.

Among the consonants I need only refer to a few dialectic usages. Doric preserves τ in many cases where it is weakened in other dialects to σ. This peculiarity is common to all kinds of Doric, and is said to be one of the distinguishing features of that dialect. It occurs especially before the semivowel ι in the 3d pers. sing. of verbs in -μι —φατί, δίδωτι, etc., in the 3d plural active -οντι (Att. -ουσι, Lesb. -οισι), e.g. τίθεντι, ἐντί (Att. εἰσί) in Alcman; also in Ποτιδάν (otherwise Ποτειδάν) and before the semivowel υ in τύ (hence in τέ, τέο, τοί).

σ for θ in
Laconian.

The substitution of σ for θ seems to be peculiar to Laconian, e.g. παρσένοις, σιός, in Alcman for παρθένοις, θιός. As the change is not found in the Laconian colonies Tarentum, Heraclea, it must have been of late introduction, and we find in Alcman the ordinary forms as well, e.g. παρθενικαί, θεοῖσιν (see Ahrens, sect. 7).¹

The employment of ζ for σ in certain futures and aorists will be noticed when we come to the verbs.

I pass on now to further changes requiring attention in the Declensions and in the different parts of speech.

Declensions
I. and II.

In *Declensions I. and II.* I have already had occasion to mention the essential peculiarities, viz. the employment of α throughout all forms of the 1st declension, that of ω and ως for ου and ους in the 2nd, and the occasional shortening

¹ See G. Meyer 211, who is of opinion that the usage is of much later date than Ahrens supposes, and that it has been wrongly introduced into the fragments of Alcman.

of the accusative plural in both to $\alpha\zeta$ and $\omicron\zeta$ respectively. In the last instance the accent does not appear to have been affected— $\pi\acute{\alpha}\sigma\alpha\zeta$, $\omicron\rho\alpha\zeta$ rather than $\pi\tilde{\alpha}\sigma\alpha\zeta$, $\omicron\tilde{\rho}\alpha\zeta$ (see Ahrens, sect. 3 (5)).

Declension III.—The nomin. sing. sometimes retains *Declension III.* $\epsilon\zeta$ where lost in other dialects, e.g. $\mu\acute{\alpha}\lambda\alpha\kappa\epsilon\zeta$, $\mu\epsilon\acute{\iota}\epsilon\zeta$ or $\mu\acute{\eta}\epsilon\zeta$ (Att. $\mu\acute{\eta}\nu$); the final syllable is sometimes short where usually long, e.g. $\pi\rho\acute{\alpha}\zeta\alpha\zeta$; the dat. plur. has $-\epsilon\sigma\sigma\iota$ or $-\sigma\iota$; the accus. plur. is never long as in Att. $\beta\alpha\sigma\iota\lambda\acute{\epsilon}\epsilon\zeta$ (see Ahrens, sect. 30.) As in Lesbian, stems in ι retain the vowel unchanged, $\pi\acute{\omicron}\lambda\iota\varsigma$, $\pi\acute{\omicron}\lambda\iota\omicron\varsigma$, etc., $\mu\epsilon\gamma\alpha\lambda\omicron\pi\acute{\omicron}\lambda\iota\epsilon\varsigma$, Pind. *P.* vii. 1, and nouns in $-\omicron\varsigma$, $-\eta\varsigma$, $-\upsilon\varsigma$ (genit. $-\epsilon\omicron\varsigma$) do not contract in the nomin. and accus. plural.

Feminine nouns in $-\omicron\varsigma$ and $-\omega$ form their genitive in $-\omicron\tilde{\varsigma}$ (Att. $-\omicron\tilde{\upsilon}\varsigma$), e.g. $\text{'Αγιδ}\omicron\tilde{\varsigma}$, Alcman.

Pronouns.—In the 1st Personal Pronoun, the old form *Pronouns.* $\epsilon\gamma\acute{\omega}\nu$ is very common; the nomin. plur. is $\acute{\epsilon}\mu\acute{\epsilon}\varsigma$, where the $\acute{\alpha}$ is due to compensation for a lost σ (Lesb. $\acute{\alpha}\mu\mu\epsilon\varsigma$), gen. plur. $\acute{\alpha}\mu\acute{\epsilon}\omicron\nu$ (Alcman), dative $\acute{\alpha}\mu\acute{\iota}\nu$ and $\acute{\alpha}\mu\acute{\iota}\nu$ (both being found in Alcman).

In the 2d personal pronoun Dorian preserves τ in $\tau\acute{\upsilon}$, $\tau\acute{\epsilon}$ gen. sing. $\tau\acute{\epsilon}\omicron$, dat. sing. $\tau\omicron\acute{\iota}$ and $\tau\acute{\iota}\nu$ ($\tau\acute{\iota}\nu$ or $\tau\acute{\iota}\nu$), accus. plur. $\acute{\upsilon}\mu\acute{\epsilon}$ (Alcman). 'Ε and $\nu\acute{\iota}\nu$ are used for the accusative of the 3d personal pronoun.

For the Relative, Dorian, like Lesbian, often uses the form with initial τ .

Prepositions.—Dorian again resembles Lesbian in reject- *Prepositions.* ing, though by no means invariably, the final syllable of $\acute{\alpha}\nu\acute{\alpha}$, $\kappa\alpha\tau\acute{\alpha}$, $\pi\alpha\rho\acute{\alpha}$, and also of $\pi\omicron\tau\acute{\iota}$ (Att. $\pi\rho\acute{\omicron}\varsigma$), e.g. $\kappa\alpha\tau\tau\acute{\alpha}\nu$, $\pi\omicron\tau\tau\acute{\alpha}\nu$ (in inscriptions); and a still further 'apocope' takes place in $\kappa\alpha\beta\acute{\alpha}\nu\omicron\nu$ (Alcman), and $\chi\acute{\alpha}\pi\epsilon\tau\omicron\nu$ (Pindar), which may indicate that $\kappa\alpha\text{-}\tau\acute{\alpha}$ is a compound.

Verbs.—In the 1st pers. plur. active Dorian ('mitior' as *Chief dialectic* well as 'severior') employs the form $-\mu\epsilon\varsigma$ (Att. $-\mu\epsilon\nu$) through- *forms in Verbs.* out, e.g., $\acute{\eta}\mu\acute{\epsilon}\varsigma$, $\acute{\alpha}\pi\acute{\iota}\omega\mu\epsilon\varsigma$ (cf. Lat. $-mus$, Sanskrit $-masi$ or $-mas$). In the 3d plural of the primary tenses Dorian again employs the ancient form in $-\nu\tau\iota$ (Latin $-nt$), e.g., $\theta\rho\alpha\chi\acute{\omicron}\nu\omicron\tau\iota$.

(Simonides), ἐντί (Alcman). This termination never admits of ν ἐφελκυστικόν.

The 3d singular termination in -ησι, called the 'Schema Ibyceum,' and attributed by some to the Rhegine branch of Dorian, will be discussed where it occurs in the text.¹ The infinitives in -εν and in -ην, and the feminine participle in -ωσα, have been noticed above.

In the future and weak aorist a noticeable feature in Dorian is the employment of ζ for the σ of other dialects in the case of verbs in -ζω, whatever the stem, e.g., ζω-*μάξατε*. It is likely that this is due to the analogy of verbs in -ζω whose stem is guttural (see G. Meyer 531.)

Contracted Verbs.—I. In α-ω. I have mentioned above that α+ο non-final, or α+ω usually contract into ᾱ. This is, however, by no means always the case in the verbs, and indeed scarcely any example of it occurs in lyric poetry.² Α+ε, and α+η contract into η.

The following, then, is the scheme of the present tense:—

νικῶ, νικῆς, νικῇ | νικῆτον, νικῆτον | νικῶμες (or -ᾱμες)
νικῆτε, νικῶντι (or -ᾱντι).

II. In ε-ω. Ε+ε, and ε+η,=η. Ε+ο, ε+ω are often uncontracted; but lyric poetry not unfrequently follows 'mitior' Doric in contracting ε+ο into ου or ευ. Doric sometimes changes εο into ω (cf. σῶς=θῆός), but no examples of this in the verbs are found in poetry. Thus we have for the present tense:—

φιλέ-ω, or φιλῶ		φιλέομες, -οῦμες, or -εῦμες	
φιλεῖς		φιλεῖτον	φιλεῖτε
φιλεῖ		φιλεῖτον	φιλέοντι, -οῦντι, or εὔντι

III. In the verbs in ο-ω, all that need be noticed is that ο+ε, and ο+ο contract into ω, as mentioned above.

Εἰμί, *to be*.

Present tense—Sing. ἡμί, ἔσσι, ἐστί (ἐντί in the *Chelidonisma* is doubtful, *v. ad loc.*)

Plur. ἡμέες or εἰμέες (*mitior*), ἐστέ, ἐντί.

¹ See on Ibycus v.

² An instance occurs in Alcman, XIX. A. γεγλωσσᾶμένον.

Imperfect—Sing. ᾗν, ᾗσθζ (ᾗς in Alcman), etc.

Plur. ᾗμες, etc.

Subjunctive—3d plur. ἔωντι.

Infinitive—ᾗμεν (*severior*), εἰμεν (*mitior*); participle, ἔών.

ADDENDUM

Since my work has been in the press I have had an opportunity of reading an article by Dr. A. Führer (*Fahresbericht über das Königliche Paulinische Gymnasium zu Münster*, 1885) on the dialect employed in Greek Lyric Poetry, in which he argues with no little force against the time-honoured theory, which I have here followed, of the composite nature of the dialect. It is too late for me to do more than to recommend my readers to consult the article, the essential conclusion of which is that, while the Epic dialect, as is on all hands admitted, was the foundation of the language of the (choral) lyric poets, they borrowed from no other sources, but employed with this exception their own local dialect. I do not regard as very cogent Dr. Führer's *à priori* arguments against the 'composite dialect,' to the effect that a race of such exquisite taste as the Greeks could never have employed so artificial a style in their song-poetry; for he himself admits the non-local element in the shape of Epic forms, and he also hardly lays sufficient stress on the fact that scarcely any of the great choral poets could be called local poets at all. Pindar, for instance, found favour at cities so diverse as Cyrene, Syracuse, and Athens, and it is hard to imagine this to have been the case had he employed such forms as we find in the Theban poetess Corinna. On the other hand, Dr. Führer's remarks on the insufficiency of the evidence on which the ordinary theory is based deserve considerable attention; and he certainly makes it appear probable that such forms as -ουσι, -ουσιζ, which are Epic as well as Attic, are too freely rejected in favour of Lesbian or Doric forms by Schneidewin, Bergk, etc., whose example, however, I have for the most part already followed.

ARTICLE VIII

GENERAL VIEW OF THE HISTORY OF GREEK MELIC POETRY

Object.

IN the previous articles I have had occasion to mention nearly all the names of those who were most active in furthering the early development of Melic poetry and its accompaniments, while of the chief poets, any part of whose works have survived, an account will be found in connection with the text. I purpose in this article to give a brief connected sketch of the course followed by Melic poetry, noticing especially the influence exerted upon its progress by the historical circumstances of the chief parts of Greece in which it was fostered.

Four periods of
Melic poetry to
be considered.

Melic poetry at its different stages flourished under the patronage, *first*, of Lesbos, Sparta, and Sicily; *secondly*, of the Tyrants in various Hellenic states; *thirdly*, as a costly commodity demanded by rich men, Tyrants or otherwise, or by entire states; and *lastly*, under the unhealthy stimulus of prize competition. I will therefore deal with our subject in the order of these several stages.

Circumstances
favourable to
Melic poetry at
Lesbos.

I begin with Lesbos, because, although it is at Sparta that we first hear distinctly of rapid progress in this branch of poetry, the original inspiration appears, as I have said in Article III., to have come from Lesbos. It is not easy to give reasons why any particular nation or age happens to be gifted with poetical genius; but certainly among the Lesbians in the 7th century many circumstances tended to quicken the love of song. The Aeolic race are generally described as especially devoted to poetry, and they are by

many regarded as having played a very important part in Greek Epic poetry.¹ Now Lesbos was the centre of the Aeolic race in or adjacent to Asia Minor, and thus naturally took the lead in that vigorous renaissance of poetic life which took place in the 8th and 7th centuries B.C., chiefly among the Asiatic Greeks. The delightful climate and scenery of the island² tended to inspire the inhabitants with a sense of beauty and a sympathy with nature strongly reflected in the poems of Sappho and Alcaeus; while the favourable position of Lesbos, with its magnificent harbourage and its ready communication alike with the Hellespont and Black Sea, with the southern coasts and islands of Asia Minor, and with Greece itself, imparted to the inhabitants just that energy of mind which the age required for the creations of new forms of poetry. Commerce, with its accompaniments of maritime adventure, was fast becoming the important feature in Lesbian life. Thus Sappho's brother was a wine-merchant, and Pittacus was essentially a leader of the middle classes, and had a keen eye to business.

Race-characteristics.

Geographical features and position.

Active maritime life.

Influence of old nobility.

Comparison with the Elizabethan age.

But this commercial life was far from fostering material or prosaic sentiments in the nation, for the imagination was fired by the stories of the sea, and of the new lands and peoples that were met with, and by contact with the great kingdoms of Asia Minor with their ancient traditions and civilisation. Lastly, a certain romance and refinement was imparted by the influence still exercised upon society by the aristocratic families, among whom something of the old feudal hospitality and love of song still survived.³ In a word, although such comparisons are often misleading, we cannot help being reminded of our own Elizabethan age, when on the one hand the influence of the middle classes was becoming more and more marked, and the intellect quickened by the development of commerce which led men to the wonders of a new world, while

¹ *E.g.* by Fick in his *Introd. to the Odyssey*.

² Cf. Tacit. *Ann.* vi. 3. *Insula nobilis et amœna.*

³ *Ath.* xiv. 624.

on the other hand the still active influence of the age of chivalry cast a poetic glamour over the whole scene. Finally, in Lesbian poetry as in the Elizabethan drama, it was from the life of the times that poetry now sought its inspiration.

It was among such circumstances then, and such surroundings that the school of Lesbian poetry was developed, which must have already secured its reputation by the time when Sparta applied to Lesbos for a poet Terpander about the beginning of the seventh century. Within a century, which brings us to the age of Sappho and Alcæus, Lesbian monodic song not only by the energy and intensity of its thought, but also by the perfect finish of its style in all respects, had attained to an excellence hardly to be surpassed. Of the influence of Lesbian poetry upon all Greek lyric poetry I have already spoken,¹ and will pass on to Melic poetry at Sparta.

Interesting part played by Sparta in the history of Melic poetry.

The part played by Sparta in the history of lyric poetry is a remarkable one, and tends to correct our notions, gathered from a later age, and mainly from Attic writers, with regard to the entire absence of culture among the Spartan warriors. It was at Sparta that Melic music and Melic dance received their development, and Sparta was the scene of the labours of the distinguished poets Tyrtaeus, Terpander, Alcman, Polymnastus, Sakadas, and others. The noticeable feature, however, in this progress of Melic poetry and its accompaniments at Sparta, is that it was due not to Spartans themselves, but to foreigners, who were in most cases invited to Sparta and treated with conspicuous honour. Sparta, then, instead of being the stranger-banishing, culture-despising state of later times, appears at this early period to be a centre to which was attracted much of the best poetical talent of the day. Sparta in fact at the end of the eighth or the beginning of the seventh century was fast advancing to the position, which afterwards she long held unchallenged, of the leading or representative state of the Greek world. The effects of the

Her liberal patronage of men of genius from other Greek states.

Position of Sparta at this time.

¹ See pp. 22, 29, 38, etc.

Lycurgeoan system had now had time to make themselves fully felt. Internal order was secured, and her rivals in the Peloponnese were rapidly yielding to the prowess of her arms; for the Messenians had been for the time crushed in the first war (743-724 B.C.), and as far back as 748 B.C. Sparta had successfully contended with Pheidon the great king of Argos. Among her warrior-citizens a demand naturally arose for music and song, both as an inspiring and useful accompaniment to their constant drill and gymnastics, and as a relaxation in the intervals of their hard discipline. In their own ranks, where individuality was constantly suppressed, conspicuous talent could hardly be looked for; and moreover, as inhabitants of an inland state without commercial or maritime experiences, less sources of inspiration were open to them than to the Greeks of Asia Minor or elsewhere. Consequently men of genius from other parts of the world found at this time a ready welcome at Sparta; and they were naturally eager to avail themselves of such a compliment from so powerful and so well-ordered a state. In addition to this, the survival of royal power, as Professor Mahaffy points out, was favourable to a liberal culture, for the strictly conservative dominion of the Ephoralty was not yet fully established, and the kings, like the tyrants in other states, would be glad to enhance their somewhat scanty glory by the patronage of genius. Therefore the praise was well-merited that was bestowed upon Sparta by Terpander and Alcman in such words as:—

ἐνθ' αἰχμὰ τε νέων θάλλει καὶ Μῶσα λήγεια
καὶ Δίκα εὐρυαγυῖα, κ.τ.λ.—Terp. *Frag.* I.

or Alcman's

ἔρπει γὰρ ἅντα τῷ σιδήρῳ τὸ καλῶς καθαρίσδεν.

Nor was her reputation for song and dance short-lived, Sparta's reputation in Lyric poetry and its accessories survived until late times. for Pindar sings how at Sparta the counsels of the old and the spears of the young excel—καὶ χοροὶ καὶ Μοῖσα καὶ Ἀγλαία (*Frag.* xv.); Socrates speaks of the Spartans as

forming the finest chorus,¹ and Aristotle attributes to them a true appreciation of music, in spite of their deficiency in creative power.

With this development of Melic poetry at Sparta are connected the names of Tyrtacus, who was not solely an Elegiac poet, Terpander, Thaletas, and Alcman. As I have spoken of these elsewhere at some length, I need not dwell further on this part of my subject. Before leaving the Peloponnese, however, mention must be made of Arion, the scene of whose labours lay chiefly at Corinth, during the rule of Periander (B.C. 625-585). Like Terpander he came from Lesbos; and he is not unaptly called a disciple of Alcman since he devoted himself to extending still further the choral branch of Melic poetry. It is with the Dithyramb that his name is associated in the history of Greek literature, and he applied to it a systematic choral delivery which had hitherto not been extended to the worship of Bacchus. From a wild ecstatic song sung by wine-flushed revellers, the Dithyramb, with its cyclic choruses (*κύκλιοι χοροί*), so called because a chorus of worshippers danced in a circle round the sacrificial altar, became an important branch of Melic poetry, and with the Nome survived when all the rest had fallen into neglect. Its well-known connection with dramatic literature need not be dealt with here; and its subsequent history as a form of Lyric poetry will be referred to later on.²

Arion and the
Dithyramb.

Lyric poetry in
Sicily and Italy.

Almost contemporaneously with the development of Melic poetry in the Peloponnese, we find a corresponding advance made among the Sicilian and Italian Greeks. It was now above a century since Greek colonisation had begun to take root in these regions, and it had met with rapid and conspicuous success. The progress of the arts was a natural result, and while the splendid ruins at Paestum in Italy and Selinus in Sicily, whose probable date falls about 600 B.C., testify to the progress of architecture, that of Lyric poetry is associated chiefly with the

¹ Athen. xiv. 628; cf. p. 22, n. 3.

² See Introduction to 'Dithyrambic Poets.'

name of Stesichorus, whose lifetime falls approximately Stesichorus. between 632 and 556 B.C. The fable of Arion returning from Italy and Sicily laden with wealth bears witness to the liberal appreciation of his art by the western Greeks; but in Stesichorus, and later in Ibycus, they showed that they could themselves produce original poets, one of whom, Xenocritus, had already been received at Sparta. Stesichorus, like the other poets who wrote for Dorian states, devoted himself to choral song, and the great addition of the Epode to the choral system, usually attributed to him,¹ is spoken of elsewhere. A further account of him will be found on p. 168 *seq.*; at present I will only add that while he chiefly devoted himself to subjects of an Epical character, the influence of Sicilian life and legends is clearly seen in his Bucolic poems, the first of the kind, and in his love-stories or poetical novelettes.

Ibycus, at any rate in the early part of his career, appears to have followed closely in the footsteps of Stesichorus,² so closely, indeed, that we are told that authorities were often in doubt whether to refer certain poems to one or to the other. He belongs, however, more properly to the next period of Lyric poetry, when it was under the patronage of the Tyrants.

The encouragement given to poetry and the other arts Lyric poetry under the patronage of the Tyrants. by the much-abused Tyrants is too well known to require further comment. From the time of Ibycus onward, every one of the great lyric poets came into connection more or less close with one or other of the despots.

Ibycus and Anacreon can perhaps alone be called court-poets by profession, for from the time of Simonides begins Ibycus and Anacreon. the period when Lyric poetry became a marketable commodity at the command not only of Tyrants but of all who had the means to pay for it. But Simonides and Bacchylides certainly found their chief employment in the courts of princes; and though Pindar refused, it is said, to give up his freedom by becoming a courtier, he was at one

¹ See p. 170.

² See, however, Welcker *Kl. Schrift*, vol. i. on Ibycus.

time a rival of Simonides and Bacchylides for the favour of Hiero ; and a large number of his Epinician Odes are in honour of that Tyrant or of others.

Confining ourselves, however, for the present to Ibycus and Anacreon as the only representatives of court poetry whose works survive, it is not easy to form any accurate estimate of the influence exercised upon Greek Lyric poetry by princely patronage. The change from the boisterously independent life of an Alcaeus to the luxurious surroundings of the poets at the would-be oriental court of Polycrates is striking enough, and it is easy to theorise as to its probable results upon the genius of the poet. Such inferences, however, as we draw meet with no very satisfactory support in the actual poems that survive. It is all very well to say that the absence of any depth of feeling in Anacreon or of the glowing imagery so conspicuous in the Lesbian poets is due to the fact of his writing for those who required to be amused with graceful verses on love and wine, but not to be troubled with any intensity of emotion ; the same is not true of Ibycus, also Polycrates' courtier, who in ardour of sentiment and expression vividly recalls the verses of Sappho. Nor should we necessarily conclude from the poems of Anacreon that they reflected the life of a despot's court rather than of any Ionic state of the time. What I think we may notice more conspicuously in the songs written by any of the great Lyric poets in praise of despots, is the absence of anything like the gross sycophancy and adulation that might have been expected, but which the freedom of thought and good taste of the Greeks would not admit of. Thus Simonides in singing the praises of a Scopad of infamous character did it in so half-hearted a manner that he is said to have received but half his stipulated payment ;¹ and Pindar's admonitions to Hiero and Arcesilaus were, no doubt, more deserved than agreeable. Nothing like the nauseous flattery in the ode to Demetrius (*Miscell.* No. XX.) is to be found till long after the Lyric age proper.

No distinct characteristics traceable.

The adulatory tone not yet exhibited.

¹ See *post*, Biographical Notice of Simonides.

In the period to which we next approach, the period in which poems were written to order and for a fixed price, the influence exercised on the character of the songs by the circumstances under which they were composed is more distinctly marked. Lyric poetry now approached nearer to the position of a mere trade; nor did the poet, as in modern times, first compose his volume of poems on whatever subjects his genius suggested, and then endeavour to find a satisfactory purchaser; for every occasion and for every poem he had to strike a bargain with his employer. To this period, as I have said, belong Simonides and his successors.

THIRD PERIOD—
Poems written to order for a fixed price.

Simonides and his successors.

That the men of genius felt the restraint of their position very grievously is made clear in many ways, but nowhere so plainly as in the well-known words of Pindar, *Isthm.* ii.,—‘The men of old who entered the chariot of the golden-filleted muses—lightly shot forth their honey-voiced hymns of love. For the muse was then not yet greedy of gain nor an hireling; nor were sweet soft-voiced songs, *with silvered faces*, sold from Terpsichore of honeyed utterance.’ We see too how the poets endeavoured to cast off the bonds imposed upon them by systematic digressions from the proper subject, in which they often felt little or no personal interest. Thus Simonides skilfully avoids bestowing an ill-deserved eulogy on his patron by giving vent to philosophical reflections on Ἀρετή, *Frag.* IX.; and Pindar, as indeed to a less degree his contemporaries, almost invariably passes rapidly over his proper topic, the particular athletic victory, to mythological subjects which possessed special attraction for his genius.

Restraint felt by poets partly avoided by digressions from proper subject.

Under such artificial circumstances it is remarkable that Lyric poetry should have displayed such high merit as we discern in the remaining poems of Simonides, Bacchylides, and above all of Pindar. That it did so is in great part due to the fact we are now concerned with the most stirring and inspiring period of all Greek history, the first half of the fifth century. But when the mighty impetus given to Greek thought and Greek art by the removal of the ‘Tantalus-stone’ of barbarian invasion was checked by

Unfavourable circumstances under which the poets now wrote more than counterbalanced by the stirring history of the period.

Rapid decay of lyric poetry.



Final period—
Poems written
for public com-
petition.

Early origin of
the custom.

the narrow and internecine warfare, and when too the chief patrons and employers of lyric poets, wealthy aristocrats and tyrants, gave place before the advance of democracy, the course of Melic poetry came to an abrupt conclusion, and it ceased to attract men of poetical genius.

The Nome and the Dithyramb alone retained their prestige, and with the mention of these we come to what I noticed as the final period of Lyric poetry, when compositions were not written spontaneously or for any definite employer but for public competition. Contests in music and poetry date back indeed to the earliest times in Greece; for many of the great innovators in lyric poetry, *e.g.* Terpander and Clonias, are mentioned as prize-winners; and the legends about Apollo and Marsyas and others point to the same custom. In Athens, by the time when that city had become the centre of Hellenic culture, nearly all great literary or musical productions, of which the Drama is a conspicuous instance, were destined for occasions of public competition, mainly at the great religious festivals in honour of Bacchus or Apollo, such as the Dionysia, the Thargelia and the like; and thus the poet found his patronage no longer in wealthy and powerful individuals but in a democratic public.

All classes of
Lyric poetry
tended now to
fall into disuse,
with the excep-
tion of the
Dithyramb and
the Nome.

Epinicia, Encomia, and even Threnoi were no longer in demand; Parthenia were inconsistent with the oriental seclusion of the Athenian women; Prosodia or processional songs were unsuited for prize-competition; while Hymns and Paeans to the gods could hardly evoke a high poetic strain at an age when the popular religion had completely lost its hold upon all but the ignorant or the superstitious. So one by one the time-honoured classes of Lyric poetry fell into disuse¹ until only the Dithyramb and the Nome, from their connection with the great public festivals, retained a position of any importance. Hence Aristotle, *Poet.* i., uses the expression ἡ τε τῶν διθυράμβων ποίησις καὶ ἡ τῶν νόμων, or even ἡ

¹ Cf. Plat. *Laws*, 700-701, where it is complained that all the old distinctions are now ignored. The whole passage should certainly be consulted as a striking criticism on this period of Melic poetry.

διθυραμβοποιητικὴ as an equivalent of Lyric poetry in general.

Results of the system of competition.

The natural results of this system of public competition are obvious enough. The composer was forced to consult the predominant taste of the period, and to aim rather at producing striking effects than at genuine merit; thus we find in Plut. *de Mus.* c. 12, the complaint made that writers seek τὸν φιλόκρινον τρόπον alone, *i.e.* the manner pleasing to the multitude. Poetry becomes more and more subordinate to the music,¹ it being perhaps easier to form an immediate and superficial judgment on the latter than on the comparative merits of a series of poems. Lastly, the composer sought to attract the attention and enlist the sympathy of the audience who sat in judgment upon him by introducing into Lyric poetry practices really foreign to it. Thus dialogue between some individual and the chorus was often employed; while members of the chorus, dressed in appropriate costumes, represented dramatically characters which formed the chief subject of the poem;² lastly the Myth, instead of forming an ornament artistically subordinated to the main subjective interest of the lyric poem, now became again, as it had been apparently in the hands of Stesichorus, the main topic, as is shown by the titles of poems of Melanippides or Philoxenus—the *Danaids*, *Marsyas*, *Persephone*, *Artemis*, etc.

As I am speaking elsewhere of this final period of Melic poetry,³ I need not now dwell further on the subject. From this time forward, in spite of isolated Paeans and other Melic passages that survive, we may with safety say that Lyric poetry was no longer cultivated by the literary. To affirm that songs were no longer written and sung would be absurd, especially in connection with

Lyric poetry tended to return to the position it had occupied before the eighth century B.C.

¹ Cf. p. 40.

² Arist. *Prob.* xix. 15. speaks of Dithyrambic performers as μμη-ταιοί. See also Bergk's *Griech. Lit.* vol. ii. p. 534, note 30, where he refers especially to Aristoph. *Plut.* 298, and to Athen. ix. 374 A, and points out that we have practically a return to the τραγικὸς γορὸς of Arion.

³ See Introduction to 'Dithyrambic Poets.'

such a race as the Greeks. But song-poetry tended more and more to return to the humble position it had held before the 8th century B.C., when lyric poems were written for and by simple people, and in honour of the particular occasion rather than to win a literary immortality. Nevertheless it is likely enough that among the uncultivated song-poetry played as intimate and important a part as ever in their lives. In spite of the fact that literary artists, according to Plato's testimony above mentioned, no longer maintained the proper distinctions between the various types of Melic poetry, we can hardly doubt that the Greek race in general did not abandon the peculiar and agreeable practice of employing special kinds of song for all the interesting occasions of life ; and indeed, as I have intimated on pages 11 and 12, it is not improbable that at least two of these types, the Wedding-Song and the Dirge, have survived to the present day.

GREEK LYRIC POETS

ARCHILOCHUS

FL. 687 B.C.

SOME explanation is perhaps required for including in a collection of Greek Melic poetry proper any of the fragments of Archilochus. In the first place it is quite certain that Archilochus was a composer not only of Iambic and Elegiac but also of Melic poetry proper. He himself speaks of his Dithyrambs and Paean, *Frag.* XXI. α' and β', and the ancients undoubtedly regarded him as a lyric poet in the ordinary sense. Thus Horace places him side by side with Sappho and Alcaeus in the lines

Temperat Archilochi Musam pede mascula Sappho,
Temperat Alcaeus, etc.

and in several passages such expressions as λυρικὸς ποιητής and πρὸς λύραν ἀεῖδειν are used of him.¹ Secondly, although no passages from Archilochus survive which we can regard in quite the same light as the Odes of Sappho, Alcaeus, or Anacreon, yet we cannot altogether deny the title of 'Melic' at any rate to his Tetrameters and his Epodes. These poems alike in form and in spirit stand as it were midway between poetry suited for recitation on the one hand, such as Archilochus' Iambics, and poetry accompanied by melody on the other. Some passages, such as the tetrameters describing the ideal general, and to a less degree the fable-epodes, are in the plainest and most unimpassioned style; in others, as in the tetrameters in which he boldly faces his troubles, No. IX., and still more in the erotic fragments, an ardent passion breathes in the lines

¹ See Nicephor. in *Schol. ad Synes. de Insom.* p. 427, and an Epigram of Theocritus on Archilochus.

which is essentially characteristic of Melic poetry. For these reasons I have had little hesitation in including the fragments of the Tetrameters and Epodes in this collection.

Archilochus was a native of the Ionian island of Paros, and was apparently of noble descent on the side of his father Telesicles,¹ though his mother Enipo was a slave. His father led a colony to Thasos, in which Archilochus took part, with a view to improving his fortunes.² The date at which this took place was probably 708 B.C., which is in agreement with the statement that the poet flourished 687 B.C., and was contemporary with the reign of Gyges³ (716-679 B.C.), whom he mentions in an Iambic line. He was thus contemporary also with Terpander and ranks among the earliest lyric poets. Dissatisfied with his expectations of gold at Thasos, which he abuses roundly in his Iambics, he appears from his fragments to have joined with the inhabitants in their attempts upon the neighbouring coast of Thrace, whither the gold-mines again attracted him. He obtained little beyond hard fighting, in the course of which he incurred the disgrace, if such it was, of casting away his shield, the loss of which he recounts with but little regret, and with characteristic frankness:

Ἀσπίδι μὲν Σαίων τις ἀγάζεται, ἣν παρὰ θάμνῳ
 ἔντος ἀμώμητον κάλλιπον οὐκ ἐθέλων·
 αὐτὸς δ' ἐξέφυγον θανάτου τέλος· ἀσπίς ἐκείνη
 ἐρρέτω· ἐξαῦτις κτήσομαι οὐ κακίῳ.

It is conjectured that he returned from Thasos to his native island Paros, since he fell in a war between the Parians and Naxians. His life was an active one, and

¹ Bergk, on the strength of Pausanias x. 28. 3, thinks that Telesicles belonged to one of the priestly families of Paros. Archilochus indicates that he was of wealthy parentage in the line—Οὐ γὰρ μοι πενή, πατρώϊος κ.τ.λ.

² See Bergk 149 and Aelian *V. H.* x. 13.

³ Hdt. i. 12.

which place, be it remembered, was at this period not alone a centre of literary influence, but a strong fortress of Hellenic morality. We can trace his nobler nature in not a few of the surviving fragments. The passage beginning

Θυμὲ, θύμ' ἀμυχάνοισι κήδεσιν κυζώμενε

(No. IX.) is admirable in its firm and dignified resolution ; in *Frag.* XVI. the words are those of a warrior who is calm and unflinching, though keenly alive to the danger of the coming struggle ; and in the line

οὐ γὰρ ἐσθλὰ κατθανοῦσι κερτομέσιν ἐπ' ἀνδράσιν,

he shows that for all his bitter animosity he is too chivalrous to continue it after the death of his adversary. But, whatever may be the nature of his sentiments, what calls most for our admiration is their entire sincerity and the earnestness with which they are enforced. In every clear incisive word he lays bare the eager thoughts in his heart, whether his mood be one of love or of hatred.

His reputation as a poet was extraordinarily high. He is constantly placed on a level with Homer, not on account of any particular similarity in their poetry, as was the case with Stesichorus, but simply from their common quality of great and original poetic power¹ ; and as Homer was the father of Epic poetry, so also was Archilochus of Iambic and even of Lyric, for he was the first to abandon the traditions of ideal heroic poetry, and to find in the realities of his own life a fitting subject for his great genius. Dio Chrysostom, 33. 11, says : δὴ γὰρ ποιητῶν γερονότων ἐξ ἅπαντος τοῦ αἰῶνος, οἷς οὐδένα τῶν ἄλλων συμβαλεῖν ἄξιον, Ὀμήρου τε καὶ Ἀρχιλόχου ; and Velleius, I. 5 : ' Neque quemquam alium, cujus operis primus fuerit auctor in eo perfectissimum praeter Homerum et Archilochum reperi-mus.' Cicero, *Orat.* i., ranks Archilochus with Homer,

¹ Archilochus, however, imitated Homer in dialect, and more directly in not a few passages ; and indeed it was on this score that Longinus, c. 13. 3, gave him the title of Ὀμηριώτατος. Yet, of course, on the whole the points of contrast between the two poets far outweigh any similarities in detail.

Pindar, and Sophocles ; and Quintilian, who speaks of his 'powerful and terse throbbing phrases, full of blood and nerves,' declares that he was inferior to none, apparently not even to Homer, except only in his choice of subject.¹

Not only in the spirit of his poetry did Archilochus exhibit the originality of his genius, but also in many innovations connected with the mechanical side of his art. I need not dwell upon these now, as I have mentioned them elsewhere² in connection with Greek music and Greek metre. I will only point out that the fact of the 'invention,' not only of Iambic metre and of dimeters and tetrameters being attributed to him, but also that of Trochaics, Choriambics, and even of the 'Alcaic' stanza, points to the important influence that he must have exercised on the development of Greek Melic poetry proper.

¹ x. i. 60: Validae tum breves vibrantesque sententiae, plurimum sanguinis atque nervorum, adeo ut videatur quibusdam, quod quoquam minor est, materiae esse non ingenii vitium. Cf. Plut. T. vi. p. 163: μέμψαιτο δ' ἂν τις μὲν τὴν Ἀργιλόγου ὑπόθεσιν.

² See pp. 41, 47.

ARCHILOCHUS

E P O D E S

I

[Bergk, 84¹]

⊖ : - ⊖ - ⊖ - ⊖ - ^
 - - - ⊖ - ⊖ - ⊖ - ⊖ - ⊖ - ^
 ⊖ : - ⊖ - ⊖ - ⊖ - ^

Δύστηνος ἔγκειμαι πόθῳ
 ἄψυχος, χαλεπῇσι θεῶν ὀδύνησιν ἔκητι
 πεπαρμένος δι' ὀστέων.

II

[103]

- ⊖ - ω - ω - ω - ⊖ - ⊖ - ^
 ⊖ : - ⊖ - ⊖ - ⊖ - ⊖ - ^
 - ⊖ - ⊖ - ω - ω . . .

Τοῖος γὰρ φιλότητος ἔρωσ ὑπὸ καρδίῃν ἔλυσθεις
 πολλὴν κατ' ἄχλυν ὁμμάτων ἔχρυσεν,
 κλέψας ἐκ στήθέων ἀπαλάς φρένας.

III

[85]

- ω - ω - ⊖ - ⊖ - ⊖ - ^

Ἄλλὰ μ' ὁ λυσιμελής ὦ ταῖρε, δάμναται πόθος

IV

TO LYCAMBES

[94]

(α) Πάτερ Λυκάμβρα, ποῖον ἐφράσω τόδε ;
 τίς σάς παρήειρε φρένας ;
 ἦς τὸ πρὶν ἡρήρεισθα ; νῦν δὲ δὴ πολὺς
 ἀστοῖσι φαίνεαι γέλως.

¹ The references throughout the text are to Bergk's *Poet. Lyr. Graeci*, Ed. iv. 1882.

[Bergk, 96]

- (β) Ὅρκον δ' ἐνοσφίσθης μέγαν.
ἄλλας τε καὶ τράπεζαν.

V

(TO NEOBULE)

— ∪ — ∪ — ∪ — ∪ — ∪ — — ^
∪ : ∪ — ∪ ∪ — ∪ ∪ — ^

Οὐκέθ' ὁμῶς θάλλεις, ἀπαλὸν χροῖα· κάρφεται γὰρ ἔδῃ·
Ὅγμος κακῶν δὲ γήραος καθαιρεῖ.

VI

THE FOX AND THE EAGLE

[86]

- (α) Αἶνός τις ἀνθρώπων ὅδε
ὥς ἄρ' ἀλώπηξ καίετος ζυνωνίην
ἔμιζαν.

[87, 110]

- (β) Ὅρῃς ἴν' ἔστ' ἐκεῖνος ὑψηλὸς πάγος
τρηχὺς τε καὶ παλίγκοτος·
ἐν τῷ κάθημαι σὴν ἐλαφρίζων μάχην.

* * * *

Μὲν τευ μελαμπύγου τύχοις.

[88]

- (γ) ὦ Ζεῦ, πάτερ Ζεῦ, σὺν μὲν οὐρανοῦ κράτος,
σὺ δ' ἔργ' ἐπ' ἀνθρώπων ὄρῃς
λεωργὰ κάθεμιστά, σοὶ δὲ θηρίων
ὑβρις τε καὶ δίκη μέλει.

VII

[89]

∪ : ∪ — ∪ ∪ — ∪ ∪ — ^
— ∪ — ∪ — ∪ — ^

Ἐρέω τιν' ὑμῖν αἶνον ὃ Κηρυκίδῃ
ἀγνουμένη σκυτάλῃ·
Πίθηκος ἦει θηρίων ἀποκριθεὶς
μοῦνος ἀν' ἐσχατίην·

τῷ δ' ἄρ' ἀλώπηξ κερδαλέη συνήντετο
 πυκνὸν ἔχουσα νόον.

VIII

[Bergk, 119]

HYMN TO HERCULES

Τήνελλα καλλίνικε·
 (ῶ) καλλίνικε χαῖρ' ἄναξ Ἡράκλεες·
 τήνελλα καλλίνικε·
 αὐτός τε κ' Ἴόλῃος, αἰχμηταί δυο·
 τήνελλα καλλίνικε.
 (ῶ) καλλίνικε χαῖρ' ἄναξ Ἡράκλεες.

5

TETRAMETERS

IX

[66]

Θυμέ, θύμ' ἀμυγχανοῖσι κήδεσιν κυκώμενε,
 ἄνεχε, δυσμενῶν δ' ἄλέξει προσβαλῶν ἐναντίον
 στέρονον, ἐν δοκοῖσιν ἐχθρῶν πλησίον κατασταθείς
 ἀσφαλῆως· καὶ μήτε νικῶν ἀμφάδην ἀγάλλεο,
 μήτε νικηθείς ἐν οἴκῳ καταπεσῶν ὀδύρεο·
 ἀλλὰ χαρτοῖσιν τε χαῖρε, καὶ κακοῖσιν ἀσγᾶλα
 μὴ λίην· γίγνωσκε δ' οἷος ῥυσμὸς ἀνθρώπους ἔχει.

5

X

[56]

Τοῖς θεοῖς τίθει (τά) πάντα· πολλάκις μὲν ἐκ κακῶν
 ἄνδρας ὀρθοῦσιν μελαίνῃ κειμένους ἐπὶ χθονί
 πολλάκις δ' ἀνατρέπουσι καὶ μάλ' εὖ βεβηκότας
 ὑπτίους κλίνουσ'· ἔπειτα πολλὰ γίγνεται κακὰ,
 καὶ βίου χρήμῃ πλανᾶται καὶ νόου παρήγορος.

5

XI

[74]

Χρημάτων ἄελπτον οὐδὲν ἔστιν οὐδ' ἀπώμοτον,
 οὐδὲ θαυμάσιον, ἐπεὶδὴ Ζεὺς πατὴρ Ὀλυμπίων
 ἐκ μεσημβρίας ἔβηκε νύκτ' ἀποκορύψας φάος
 ἡλίου λάμποντος· ὕγρὸν δ' ἦλθ' ἐπ' ἀνθρώπους δέος.
 ἐκ δὲ τοῦ καὶ πιστὰ πάντα κἀπίελπτα γίγνεται

5

ἀνδράσιν· μηδεὶς ἔθ' ὑμῶν εἰσορών θαυμαζέτω,
μηδ' ὅταν δελφοῖσι θῆρες ἀνταμείψωνται νομόν
ἐνάλιον καὶ σφιν θαλάσσης ἤχεντα κύματα
φίλτερον ἡπείρου γένηται, τοῖσι δ' ἡδὺ ᾗ ὄρος.

XII

[Bergk, 70]

Τοῖος ἀνθρώποισι θυμός, Γλαῦκε, Λεπτίνεω πάϊ,
γίγνεται θνητοῖς ὁκοῖν Ζεὺς ἐπ' ἡμέρην ἄγει,
καὶ φρονεῦσι τοῖ' ὁκοιοῖς ἐγκυρέωσιν ἔργμασιν.

XIII

[58]

Οὐ φιλέω μέγαν στρατηγὸν οὐδὲ διαπεπλιγμένον,
οὐδὲ βοστρύχοισι γαῦρον οὐδ' ὑπεξυρημένον,
ἀλλὰ μοι σμικρὸς τις εἴη καὶ περὶ κνήμας ἰδεῖν
ῥοϊκός, ἀσφαλέως βεβηκώς ποσσὶ, καρδίης πλήρης.

XIV

[54, 55]

Γλαῦχ', ὄρα, βαθὺς γὰρ ἤδη κύμασιν ταράσσεται
πόντος, ἀμφὶ δ' ἄκρα Γυρέων ὄρεθ' ἴσταται νέφος,
σῆμα χειμῶνος· κιχάνει δ' ἐξ ἀελπίτης φόβος.

* * * * *

καὶ νέους θάρσυνε· νίκης δ' ἐν θεοῖσι πείρομαι.

XV

[63]

Οὗ τις αἰδοῖος μετ' ἀστῶν καίπερ ἵφθιμος θανόν
γίγνεται· χάριν δὲ μᾶλλον τοῦ ζοοῦ διώκομεν.

XVI

[64]

Οὐ γὰρ ἐσθλὰ κατθανοῦσι κερτομέειν ἐπ' ἀνδράσιν.

XVII

[65]

ἐν δ' ἐπίσταμαι μέγα,
τὸν κακῶς (με) δρῶντα δεινοῖς ἀνταμείβεσθαι κακοῖς.

XVIII

[Bergk, 75]

Κλυθ' ἀνάξ' Ἡφαιστε καί μοι σύμμαχος γουνουμένω
ἴλεως γενεῦ, χαρίζεο δ' οἰάπερ χαρίζεαι.

XIX

[69]

Νῦν δὲ Λεώφιλος μὲν ἄρχει, Λεώφιλος δ' ἐπικρατεῖ,
Λεωφίλῳ δὲ πάντα κεῖται, Λεωφίλου δ' ἀκούεται.

XX

[71]

Εἰ γὰρ ὡς ἐμοὶ γένοιτο χεῖρα Νεοβούλης θιγεῖν.

XXI

[77]

(α) Ὡς Διωνύσοι' ἀνακτος καλὸν ἐξάρξαι μέλος
οἶδα διθύραμβον, οἶνω συγκεραυνωθεὶς φρένας.

[76]

(β) Αὐτὸς ἐξάρχων πρὸς αὐλὸν Λέσβιον πατήρ.

XXII

[59]

Ἑπτὰ γὰρ νεκρῶν πεσόντων, οὓς ἐμάρψαμεν ποσίν,
χίλιοι φονῆες ἐσμέν.

MELIC POETRY AT SPARTA

TERPANDER

I

ON LACEDAEMON

[Bergk, 6]

Ἐνθ' αἰγυῖά τε νέων θάλλει καὶ μῶσα λίγεια
καὶ δίκαια εὐρυάγυια, καλῶν ἐπιτάρροθος ἔργων.

II

[5]

Σοὶ δ' ἡμεῖς τετράγηρον ἀποστέρξαντες αἰοιδῆν
ἐπτατόνῳ φόρμιγγι νέους κελαδήσομεν ὕμνους

III

LIBATION HYMNS

[1]

(α) Ζεῦ πάντων ἀρχά,
πάντων ἀγῆτωρ,
Ζεῦ, σοὶ πέμπω
ταύταν ὕμνων ἀρχάν.

[3]

(β) Σπένδωμεν τοῖς Μνάμας
παισὶν Μώσαις
καὶ τῷ Μωσάρχῳ
Λατοῦς υἱεῖ.

IV

[2]

PROOEMION TO APOLLO

Ἀμφὶ μοι αὖτις ἀναχθ' ἐκκατάβολον
ἀειδέτω φρόν.

TYRTAEUS

Ἑμβατήρια μέλη

I

[15]

— — : — — — — —

Ἄγετ' ὦ Σπάρτας εὐάνδρῳ
 κῶροι πατέρων πολιταῶν,
 λαῖξ μὲν ἔτυν προβάλεσθε,
 δόρυ δ' εὐτόλμῳς πάλλοντες
 μὴ φειδόμενοι τᾶς ζωᾶς·
 οὐ γὰρ πάτριον τᾶς Σπάρτας.

II

[16]

— — : — — — — — — — — — —

Ἄγετ' ὦ Σπάρτας ἔνοπλοι κῶροι ποτὶ τὰν Ἄρσος κίνησιν.

SPARTAN DANCE SONGS

I

[p. 1303]

ΓΕΡΟΝΤΕΣ. Ἄμῃς πόκ' ἤμεες ἄλκιμοι νεανίαι.

ΑΝΔΡΕΣ. Ἄμῃς δέ γ' ἤμῃς· αἱ δὲ λῆξ, αὐγάσδεο.

ΠΑΙΔΕΣ. Ἄμῃς δέ γ' ἐσσόμεσθα πολλῶι κάρρυνες.

II

[Ibid.]

— — : — — — — —

Πόρρῳ γάρ, ὦ παῖδες, πόδα
 μετάβατε καὶ κωμάζατε
 βέλτιον.

ALCMAN

Fl. 670 B.C.

OUR information concerning the events of Alcman's¹ life is scanty enough, as might be expected from his early date. He came from Sardis, as we learn from *Frag.* IV., in which he playfully boasts of his connection with the centre of Lydian civilisation. Harting, it is true, declines to accept the poet's plain testimony, believing him to have spoken in jest; but this strange view and Bergk's assumption, from the name of Alcman's father, Damas or Titarus,² that he was at any rate the son of a Greek residing in Sardis, seem to be due to a jealous reluctance to admit that the celebrated poet was not of genuine Hellenic origin. Suidas describes him, according to one authority, as *Ἀνδὸς ἐκ Σέρδεων*, according to others as *Λάκων ἀπὸ Μεσσοῶας*; but the statements are reconcileable by supposing that when he became an adopted Lacedaemonian, Messoa was the district with which he was connected. He had attained to poetical notoriety, Suidas tells us, by the 27th Olympiad, or 671 B.C., a date which Müller regards as inherently improbable, its remoteness being, he thinks, hardly consistent with the comparative maturity displayed by his muse.

Müller's argument is not, I think, a strong one; for Melic poetry must have received considerable attention, especially at Lesbos, long before the close of the seventh century, when it displays itself to perfection in the poems of Alcæus and Sappho. Alcman lived, Suidas adds, during the reign of Ardys, king of Lydia (652-615 B.C.)

¹ Ἀλκμάν or Ἀλκμάων, the former being a Doric contraction of the latter.

² Suidas.

and Eusebius assigns the 42d Olympiad, or 612 B.C., as one period in his long poetical career. He somehow became a slave of the Spartan Agesidas, but his talents won him his freedom, and quite contrary to the later practice at Sparta he was received as an adopted citizen.¹ He seems to have flung himself vigorously into the life and language of his new country; and the position he took as leader of the choral performances, which played so important a part in Spartan life, must have made him a prominent member of the state. Besides the passage in Eusebius, *Frag.* II. indicates that he lived to an advanced age. He died, according to Plutarch,² from the same offensive disease as Sulla, and he was buried at Sparta.³

I have already dwelt upon Alcman's relation to the δευτέρη κατάστασις at Sparta, and on the part he played in the development of Choral Melic. and of the dance that accompanied it.⁴ It has also been remarked that life at Sparta as reflected in his scanty fragments by no means accords with our preconceived notions on the subject.⁵ Instead of being a species of barracks both for males and females, the town seems to be alive with bands of dancing maidens, engaged now in earnest supplication to the gods, now in mirthful poetic intercourse with each other or with their leader the poet; instead of the traditional black broth the tables are heavy with 'cakes and ale' in abundance and variety; while around the town and its pleasant life there extends the beautiful scenery of the mountains which for so many centuries secured to Sparta that peace which to the poet's eyes they typified in their outward form.⁶

I mentioned that Alcman adopted the language, or rather the dialect, of his new city. This statement requires limitation. He employs Doric forms freely,⁷ and not a few Laconisms (*e.g.* σιῶν = θεῶν, παρσένοις, σάλλει),⁸ but his dialect can in no way be called a popular or local one in the

¹ Hercul. Pont. *Polit.* ii., and see p. 100.

² *Sulla*, c. 36.

³ Pausan. iii. 15.

⁴ See pp. 29, 38.

⁵ Pp. 100, 101.

⁶ *Frag.* III. εὐδοσιν δ' ὀρέων κορυφαί τε καὶ φάραγγες κ.τ.λ.

⁷ κέχρηται Δωρίδι διαλέκτῳ, καθ' ἅπερ Λακεδαιμόνιος.

⁸ See, however, p. 94, note 1.

same way as we speak of the Lesbian of Sappho and Alcaeus. As with the majority of the Lyric poets, the fundamental part of Alcman's dialect was Epic; and, besides the Dorisms, he introduces several Lesbian forms, e.g. *κλεννιά*, and the diphthong *αι* for the Ionic *ωι*. Pausanias, III. xv. 2, is nearer the mark than Suidas: (*Ἀλκιμᾶνι*) ποιήσαντι ἄσματα οὐδὲν ἐς ἡδονὴν αὐτῶν ἐλυμήνατο τῶν Λακωνίων ἢ γλῶσσαι ἥμισυ παρεχόμενῃ τὸ εὐφρονον. That is to say, Alcman, while appealing to his auditors by a flavour of Laconisms, avoided all the harsher forms of that dialect.

Suidas tells us that Alcman was the 'inventor' of love songs, as if people had not fallen in love and committed their sentiments to poetry before the 7th century B.C. He may, however, have been among the earliest Melic poets proper who cultivated this time-honoured branch of the art. How much he was indebted herein to the influence of a possible Lesbian school, subsequently the headquarters of erotic poetry, we are not in a position to determine; though his employment of Lesbian dialectical forms is to a certain extent significant. We have a fine erotic couplet in *Frag.* XVI. Ἔρος με δ' αὖτε *κ.τ.λ.*, and another graceful passage in *Frag.* XVII., Ἀφροδίτα μὲν οὐκ ἔστι *κ.τ.λ.* In his Parthenia also a sentiment of romantic admiration for his beautiful maiden-choristers is prominent; and Aristides calls him 'the praiser of women'.¹

The extant fragments are scanty enough, and many of them are merely quotations in illustration of some kind of food or wine; but in addition to the interesting, newly-found Parthenion, there are two short passages of the highest poetical merit: I refer to *Frag.* III. εὐδουσιν δ' ὀρέων κορυφαί τε καὶ φάραγγες *κ.τ.λ.*, which for its loving sympathy with nature is almost unique in Greek poetry; and to the beautiful melic hexameters in *Frag.* II., οὐ μ' ἔτι παρθενικὰ μελιγάρους ἡμερόφωνοι *κ.τ.λ.*, charming in their rhythm and in the plaintive tenderness of the language. Such gems as these assure us that in losing the works of Alcman we have lost those of a great poet.

¹ ὦν ἐρωτικὸς παντὶ εὐρετὴς γέγονε τῶν ἐρωτικῶν μελῶν.

ALCMAN

I

[Bergk, 23]

PARTHENION (discovered in Egypt 1855)

ll. 1-4.

—υ—υ—υ—^
 υ:—υ—υ—υ—^
 —υ—υ—υ—^
 υ:—υ—υ—υ—^

ll. 5-8, repeat the metrical system of ll. 1-4.

ll. 9-14.

—υ—υ—υ—υ—υ—υ—υ—υ—υ—υ—
 —υ—υ—υ—υ—υ—υ—υ—υ—υ—υ—
 —υ—υ—υ—υ—υ—υ—υ—υ—υ—υ—
 —υ—υ—υ—υ—υ—υ—υ—υ—υ—υ—
 —υ—υ—υ—υ—υ—υ—υ—υ—υ—υ—
 —υ—υ—υ—υ—υ—υ—υ—υ—υ—υ— (also —υ—υ—υ—υ—υ—υ—υ—υ—υ—υ—).

—υ—υ—υ—υ—υ—υ—υ—υ—υ—υ—
 ἔργα πάσον κακὰ μῆσάμενοι.

στρ. γ'

(Ἦ)στι τις σιῶν τίσις·
 ὁ δ' (ῥ)β(ι)ος, ὅστις εὐφρων
 (ἄ)μέραν (δι)απλέκει,
 (ἄ)κ(λαυ)στος ἐγὼν δ' αἰείδω
 Ἄγιδῶς τὸ φῶς· ὁρῶ-
 -ρ' ὦτ' ἄλιος, ὅνπερ ἄμιν
 Ἄγιδῶ μαρτύρεται

στρ. δ'

5

φαίνην. Ἐμὲ δ' οὐτ' ἐπαινῶν
 οὔτε μωμῆσθαι νιν ἄ κλεννὰ χορα(γ)ός
 οὐδὲ λῶσ' ἐῆ· δοκᾷ γὰρ ἔμιν αὐτα

10

ἐκπρεπῆς τῶς, ὥπερ αἶ τις
(ἐ)ν ΒΟΤΟΙC στᾶσειεν (ἱ)ππον
παγὸν (ᾠ)εθλοφόρον καναχάποδα, 15
(τῶν) ὑ(π)οπετριδίῳν ὀνείρων.

Ἦ οὐκ ὀρῆς; ὁ μὲν κέλης στρ. ε
Ἐνετικός, ἅ δὲ χαίτα
τᾶς ἐμᾶς ἀνεψιᾶς
Ἀγῆσιχόρας ἐπανθεῖ 20
(χ)ρυσός (ῶ)ς ἀκήρατος,
τὸ τ' ἀργύριον πρόσσωπον
διαφάδαν—τί τοι λέγω;—
Ἀγῆσιχόρα, μὲν' αὐτα.—
ἅ δὲ δευτέρᾳ πεδ' Ἀγιδῶν τὸ εἶδος 25
ἵππος εἰβήνῳ κύλαξ αἰὲς δραμεῖται
ταὶ πελειάδες γὰρ ἀμὴν
Ὀρθίχ φάρος φεροίσαις
νύκτα δι' ἀμβροσίαν ἄτε σ(εῖ)ριον
ἄστρον αὐειρομέναι μάχονται. 30

Οὔτε γάρ τι πορφύρας στρ.
τόσσοι κόροι, ὥστ' ἀμύναι,
οὔτε ποικίλοι δράκων
παγχρύσιος, οὐδὲ μίτρα
Λυδίᾳ νεανίδων . . . 35
. . . ὧν ἄγαλμα
οὐδὲ ταὶ Ναννώς κόμαι
ἀλλ' οὐδ' Ἐράτα σιειδής
οὐδὲ Σύλακίς τε καὶ Κλεησισήρα.

II

[Bergk, 26.]

Οὐ μ' ἔτι, παρθενικαὶ μελιγάρυες ἱμερόφωνοι
γυνὴ φέρειν δύνανται· βάλε δὴ βάλε κηρύλος εἶην,
ὅς τ' ἐπὶ κύματος ἄνθος ἄμ' ἀλκυόνεσσι ποτῆται
νηλεγὲς ἦτορ ἔχων, ἀλιπόρφυρος εἶαρος ὄρνις.

III

[Bergk, 60]

--υ--υ--υ--υ--υ--υ--υ--
 --υ--υ--υ--υ--υ--
 --υ--υ--υ--υ--υ--υ--υ--
 υ:--υ--υ--υ--υ--υ--υ--
 υ:--υ--υ--υ--υ--υ--υ--^
 --υ--υ--υ--υ--
 --υ--υ--υ--υ--^

5

Εὐδουσιν δ' ὀρέων κορυφαί τε καὶ φάραγγες
 πρῶνές τε καὶ χαράδραι,
 φυλά τε *Φέρπεθ'* ὅσα τρέφει μέλαινα γαῖα,
 θῆρές τ' ὀρεσκιῶι καὶ γένος μελισσᾶν
 καὶ κνώδαλ' ἐν βένθεσι πορφυρέας ἄλός·
 εὐδουσιν δ' ὄϊων
 φυλά ταυνοπτερύγων.

5

IV

[24]

υ:--υ--υ--υ--υ--
 --υ--υ--υ--υ--
 --υ--υ--υ--υ--^
 υ:--υ--υ--υ--υ--υ--
 --υ--υ--υ--υ--υ--

Οὐκ εἷς ἀνὴρ ἄγροικος, οὐδὲ
 σκαιὸς, οὐδὲ πᾶρ σοφοῖσιν,
 οὐδὲ Θεσσαλὸς γένος,
 οὐδ' Ἑρυσιχαῖος οὐδὲ ποιμήν,
 ἀλλὰ Σαρδίων ἀπ' ἀκρᾶν.

5

V

[66]

Ὅσαι δὲ παῖδες ἀμέων
 ἐντί, τὸν κιθαριστὰν αἰνέοντι.

VI

[29]

Ζεῦ πάτερ, αἰ γὰρ ἐμὸς πόσις εἴη.

I

VII

[Bergk, 1]

— ∪ ∪ — ∪ ∪ — ∪ ∪ — ∪ ∪
 — ∪ ∪ — ∪ ∪ — ∟
 ∪ : — ∪ — ∪ — ∪ — ∪ —

Μῶσ' ἄγε, Μῶσα λίγεια πολυμμελὲς
 αἰενάοιδε μέλος
 νεοχμὸν ἄρχε παρσένοις ἀεΐδεν.

VIII

[45]

— ∪ ∪ — ∪ ∪ — ∪ ∪ — ∪ ∪

Μῶσ' ἄγε, Καλλιόπα θυγάτερ Διός,
 ἄρχ' ἐρατῶν ἐπέων, ἐπὶ δ' ἥμερον
 ὕμνῳ καὶ χαρίεντα τίθει χορόν.

IX

[7]

Ἄ Μῶσα κέκλαγ' ὀ λίγεια Σειρήν.

X

[16]

TO HERE

Καὶ τὴν εὐχομαι φέροισα
 τόνδ' ἐλιγρύσω πυλεῶνα
 κῆρατῷ κυπαίρω.

B. BANQUET SONGS.

XI

[22]

— : — ∪ ∪ — ∪ ∪ — ∟
 — — — ∪ ∪ — ∪ ∪ — ∟
 ∟ : — — — ∪ ∪ — —

Φοίναις δὲ καὶ ἐν θιάσοισιν
 ἀνδρείων παρὰ δαιτυμόνεσσιν
 πρέπει παιᾶνα κατάρχειν.

XII

[Bergk, 74 B]

⌞ : ∟ ∟ — ∟ ∟ — ∟ ∟ — ∧

Κλῖναι μὲν ἐπτά καὶ τόσαι τράπεζσαι
μακωνίδων ἄρτων ἐπιστέφοισαι,
λίνῳ τε σασάμῳ κῆν πελίχναις
πέδεσσι χρυσοκόλλα.

[75]

Ἦδη παρέξει πυάνιον τε πόλτον
χίδρον τε λευκὸν κηρίαν τ' ὀπώραν.

XIII

[33]

— ∟ ∟ — ∟ ∟ — ∟ ∟ — ∟ ∟

Καὶ ποκά τοι δώσω τρίποδος κύτος,
ὧ κ' ἐνι — ∟ ∟ — ∟ ἀγείρῃς·
ἀλλ' ἔτι νῦν γ' ἄπυρος, τάχα δέ πλέος
ἔτνεος, οἷον ὁ παμφάγος Ἀλκιμάν
ἡράσθη χλιερὸν πεδὰ τὰς τροπὰς·
οὔτι γὰρ ἦϋ τετυγμένον ἔσθει,
ἀλλὰ τὰ κοινὰ γάρ, ὥσπερ ὁ δᾶμος,
ζατεύει.

5

XIV

[76]

⌞ : — ∟ — ∟ — ∟ — ∧

Ὡρας δ' ἔσηκε τρεῖς, θέρος
καὶ χεῖμα κώπωραν τρίταν,
καὶ τέτρατον τὸ Φῆρ, ὅκα
σάλλει μὲν ἐσθίεν δ' ἄδαν
οὐκ ἔστιν.

5

XV

[34]

Πολλάκι δ' ἐν κορυφαῖς ὀρέων, ὅκα
θεοῖσιν ἄδη πολύφαιμος ἐορτά,

[Bergk, 42]

(β') Τίς (δ') ἄν, τίς ποκα ῥά ἄλλω νόον ἀνδρὸς ἐνίσποι;

[63]

(γ') Πεῖρά τοι μαθήσιος ἀρχά.

[50]

(δ') Μέγα γείτονι γείτων.

XXI

[25]

(α) ∪ : — ∪ — ∪ — ∪
 — ∪ — ∪ — ∪ — ^
 — ∪ — ∪ — ∪ — ^

Ἔπη δέ τε καὶ μέλος Ἀλκμάν
 εὔρε, γεγλωσσαμένον
 κακκαβίδων στόμα συνθέμενος.

[67]

(β) Οἶδα δ' ὀρνίχων νόμῳ
 πάντων.

XXII

[48]

DEW

Οἶα Διὸς θυγάτηρ
 ἔρσα τρέφει καὶ Σελάνας δίας.

XXIII

[6]

A CALM SEA

Χερσόνδε κωφὸν ἐν φύκεσσι πιτνεῖ.

XXIV

[35]

SPARTA

∪ : ∪ ∪ — ∪ ∪ — ∪ ∪ — ∪ ∪ — ^

Ἔρπει γὰρ ἅντα τῷ σιδάρω τὸ καλῶς κιθαρίσδεν.

XXV

[Bergk, 28]

- : - Ɱ Ɱ - Ɱ Ɱ - Ɱ Ɱ - Ɱ

Αὔσαν δ' ἄπρακτα νεάνιδες ὥστ'
ὄρνεις ἱέρακος ὑπερπταμένω.

XXVI

[40]

Δύσπαρις, αἰνόπαρις, κακὸν Ἑλλάδι βωτιανεῖρα.

XXVII

[87]

Ɱ : Ɱ Ɱ - Ɱ Ɱ - Ɱ
Ɱ : Ɱ Ɱ - Ɱ Ɱ - Ɱ Ɱ - Ɱ
Ɱ : Ɱ Ɱ - Ɱ Ɱ - Ɱ

Ἀνὴρ δ' ἐν ἀρμένιοισιν
ἄλιτρος ἦστ' ἐπὶ θάκῳ κατὰ πέτρας
ὄρέων μὲν οὐδὲν δοκέων δέ.

XXVIII

[58]

Ῥιπᾶν ὄρος ἀνθέον ὕλα
Νυκτὸς μελαίνας στέρνον.

ALCAEUS.

Fl. 600 B.C.

OUR scanty knowledge of the life of Alcaeus is connected almost entirely with the restless political history of Lesbos at the time, which enters so largely into his poems. Of his birth we know nothing, except that he belonged to some branch of the old Lesbian nobility, whose decadence was now in rapid process. The earliest contemporary reference in his poems is to the tyranny of Melanchrus, who was overthrown in 612 B.C. by Pittacus. Since his two brothers Cicis and Antimenidas are mentioned as Pittacus' chief supporters, and nothing is said of Alcaeus, who was usually well to the front on such occasions, we may perhaps assume that he was then of immature age. Six years later, however, according to Eusebius, we hear of his playing a prominent part in the war between the Mitylencans, led by Pittacus, and the Athenians, with regard to the possession of Sigeum in the Troad.¹ It was in an engagement during this war that Alcaeus, after the fashion of Archilochus, Anacreon, and Horace, saved his life at the expense of his shield, an event to which he frankly alludes in Append. No. XIV. Some critics regard this as an indelible blot on his military character; others, on the contrary, argue that if his reputation as a gallant warrior had not been firmly established, he would never have alluded to the event with such composure. We need not attach too much importance to the incident; for the obligation on a brave man not to take part in a general rout is by no means universally recognised. However

¹ See Grote, vol. iii. p. 155, and 199 *seq.*, and Hdt. v. 95.

this may be, the Athenians regarded the captured shield as a worthy offering to Athene in her temple at Sigeum¹; and this fact indicates that the poet had by this time acquired notoriety. Shortly after this Alcaeus appears among the champions of the Mitylenean constitution against the encroachments of Myrsilus and other short-lived demagogues and tyrants; and in *Frag.* XIX. he celebrates the death of Myrsilus with heartfelt joy. With this period the credit of his political career ceases, and the patriotic defender of the republic in his turn is engaged in intrigues for winning tyrannical power—in the words of Strabo xiii. 617, οὐδ' αὐτὸς καθαρῶν τῶν τοιούτων νεωτερίσμων. The upshot of the struggle was that the poet and his brother Antimenidas were driven into exile, Alcaeus himself, according to his own testimony,² wandering as far as Egypt, while Antimenidas served with great distinction in the armies of the king of Babylon.³ It was during this period that many of the so-called Stasiotica were written. Compare Horace *Od.* ii. 13, speaking of the subjects of Alcaeus' odes: 'Dura navis | dura fugae mala, dura belli'.

Eventually Alcaeus and his brother, with other exiled nobles, endeavoured to re-establish their position by force of arms.⁴ The people of Mitylene elected Pittacus as Δισμυνήτης or Dictator; the nobles were defeated and Alcaeus taken prisoner. His generous opponent, in spite of the insolent abuse heaped upon him by the poet (see *Frag.* XXI.), paid a tribute to his genius by restoring him to liberty, with the remark that 'mercy is better than vengeance'—συγγνώμῃ τιμωρίας κρείσσων.⁵ Under this wise and moderate ruler Mitylene once more enjoyed repose, and it is probable that Alcaeus lived to enjoy a peaceful old age (see Append. No. XVI.).

¹ Hdt. *loc. cit.*, and see Grote iii. p. 155 for the probable mistake in the Greek historian's chronology.

² Strabo i. 37.

³ See on *Frag.* xxv.

⁴ Arist. *Pol.* iii. 14; Dion. Hal. *Ant. Rom.* v. 73; see on *Frag.* XXI. and XVI.

⁵ Diog. i. 74. 3.

Such is a sketch of what we know or can conjecture of the circumstances of the poet's career. The story of his supposed romantic admiration for Sappho I have considered in the additional note on *Frag.* XI. Of his inward life and character we have a clear enough picture in the fragments. Whether the subject be love, wine, politics, or warfare, in every word there breathes a fiery and restless energy, which is in keeping with what is known of his history. His emotions were always strong and genuine, and therefore always possess poetical interest. He was keenly alive to the influences of nature, a vigorous drinker and boon-companion, a fiery warrior, and above all, an uncompromising hater of all his political opponents. If we hope to find exalted sentiments in a poet of such celebrity, we shall be disappointed. His opposition to the tyrants Melanchrus and Myrsilus was to his credit; but his own subsequent intrigues and his disparagement of the noble Pittacus mark him as anything but the lofty patriot. Yet we need not, with Col. Mure, put on modern spectacles and condemn him as a more or less despicable profligate and debauchee. His morality, private and political, was that of the Greek of his age, not too scrupulous, but yet healthy-minded. Devotee as he may have been of Bacchus and Aphrodite, his surviving poems exhibit no trace of sottishness or sensuality. In spite of his factious intrigues, it is hardly likely that the shrewd Pittacus would have extended pardon to him so readily, had he not seen in him the making of a good citizen for the future; and even in his excesses of love, or wine, or party-feeling, there is a freshness and impetuosity as of the early Homeric Greek, or of Voltaire's *L'Ingénu*.

As a poet he enjoyed the highest reputation among ancient critics. He was placed among the nine great lyric poets, and his works were deemed worthy of elaborate commentary by the Alexandrines Aristophanes and Aristarchus. He was notoriously a favourite model of Horace, who testifies to his renown in *Od.* ii. 13, where he remarks that Alcaeus, partly owing to the nature of his subjects, enjoyed even greater popularity than Sappho.

Quintilian, Bk. x., has the following criticism on him : 'In parte operis aureo plectro merito donatur (alluding to Horace *l.c.*), qua tyrannos insectatur multum etiam moribus confert ; in eloquendo quoque brevis et magnificus et diligens et plerumque oratori (v. l. Homero) similis : sed in lusus et amores descendit, majoribus tamen aptior. Dionys. Hal.¹ bestows still greater eulogy upon him : Ἀλκαίου δὲ σκόπει τὸ μεγαλοφυὲς καὶ βραχὺ καὶ ἡδὺ μετὰ δεινότητος, ἔτι δὲ καὶ τοὺς σχηματισμούς μετὰ σαφηνείας, ὅσον αὐτῆς μὴ τῇ διαλέκτῳ τι κεκάνωται, καὶ πρὸ πάντων τὸ τῶν πολιτικῶν πραγμάτων ἡθος. He adds that in many passages the style, but for the metre, is that of a rhetorician. Modern readers, will, I think, fail to find in his fragments poetry of the highest order. His faultless style and the unflagging energy of his sentiments are worthy of the greatest admiration ; but there is something we look for in great poetry which is wanting in Alcaeus. The poet's eye should 'move from heaven to earth, from earth to heaven,' but the gaze of Alcaeus remains fixed upon the earth, and he never transports us with him into an ideal region. His descriptive passages, for all their vivid realism, are not lit up by any radiance of the imagination ; they have none of the glamour of Alcman's famous Εὐδουσιν δ' ὀρέων κορυφαί τε καὶ φάραγγες κ.τ.λ. or the rapture of the dithyramb in which Pindar celebrates the approach of spring. Even the line which has in it the truest ring of high poetry—Ἥρος ἀνθεμωέντος ἐπᾶϊον ἐρχομένοιο—is but the prelude to an invitation to the wine-cup. In fact, Alcaeus makes manifest to us that poetry was the ornament or plaything of his existence rather than its vital essence. Most of his poems may be ascribed to the class of Paroemia or Scolia,² and this alone would lead us to expect that the writer would aim rather at appealing to the sympathies of his boon-companions than to an exalted poetic standard. Nevertheless, his poetry is admirable of its kind, and in variety and rhythmical power surpasses that of his else more gifted contemporary Sappho. It is only

¹ *De Vet. Scr. cens.* ii. 8.

² See *Introd. to Scolia*.

when we look to find in Alcaeus a master-spirit among poets that we need be disappointed.

The Alcaic stanza in Alcaeus and Horace.

As most classical readers owe their acquaintance with the Alcaic stanza to the Odes of Horace, it is important for me to point out in what particulars the Roman poet deviated from his Greek model. The proper metrical scheme of the stanza in Alcaeus is, strictly speaking, as follows :

υ: - υ - υ - υ - υ - υ - ^
 υ: - υ - υ - υ - υ - υ - ^
 υ: - υ - υ - υ - υ -
 υ - υ - υ - υ - υ - υ

This is varied by admitting an 'irrational' long syllable in certain places, so that the scheme becomes in practice :

υ: - υ - υ - υ - υ - υ - ^
 υ: - υ - υ - υ - υ - υ - ^
 υ: - υ - υ - υ - υ -
 υ - υ - υ - υ - υ - υ.

It will be noticed that whereas in the neutral places Alcaeus employs a long or short syllable more or less indifferently, Horace with rare exceptions employs a long syllable only ; so that his regular scheme becomes

-: - υ - - - υ - υ - υ - ^
 -: - υ - - - υ - υ - υ -
 -: - υ - - - υ - υ -
 υ - υ - υ - υ - υ - υ.

In the anacrusis of the first three lines, Horace does indeed not infrequently employ a short syllable, there being some twenty instances in the Odes ; but in the case of the fifth syllable, we find one single example alone of a short quantity, viz. *Od.* iii. 5. 17 :

'Si non perirēt immiserabilis.'

It is not likely that these changes in the Alcaic stanza were made by Horace unconsciously. His Odes were

written not for melody, as those of Alcaeus, but for recitation; and the slower movement effected by the extensive use of the 'irrational' long syllables imparted a gravity and dignity to the rhythm admirably adapted in most cases to the nature of the subject.

There is another novel and important feature in Horace's Alcaics, namely the employment in ll. 1-2 of *diaeresis* after the fifth syllable or the second trochee, thus:

Caelo tonantem || credidimus Jovem.

In Alcaeus cases of such *diaeresis* are entirely accidental, but Horace admits of only four exceptions to the practice:

- (1) *Od.* i. 16. 21. Hostile aratrum exercitus insolens.
- (2) *Od.* i. 37. 5. Antehac nefas depromere Caecubum.
- (3) *Od.* i. 37. 14. Mentemque lymphatam Mareotico.
- (4) *Od.* iv. 14. 17. Spectandus in certamine Martio.

Of elision between the fifth and sixth syllables I find no more than eighteen instances throughout the Odes of Horace.

Having slackened the natural movement of the rhythm by avoiding short quantities whenever it was possible to do so, he evidently found the line too long for a single colon. Indeed when we read the four examples above, where there is no *diaeresis*, we feel that, in declamation, if not in melody, the pause after the second trochee falls best on a final syllable.

ALCAEUS

A. Συμποτικά and Ἑρωτικά.

DRINKING AND LOVE-SONGS

I

[Bergk, 45]

SPRING

— ∩ — ∩ — ∩ — ∩ — ∩ — ∩

Ἦρος ἀνθεμόεντος ἐπῆϊον ἐρχομένοιο·

* * * *

ἐν δὲ κίρνατε τῷ μελιάδεος ὅττι τάχιστα
κράτηρα.

II

[39]

SUMMER

×
≡ ≡ — ∩ ∩ — ∩ ∩ — ∩ ∩ — ∩ ≡ ^

Τέγγε πνεύμονα Φοίνω· τὸ γὰρ ἄστρον περιτέλλεται·
ἀ δ' ὅρα χαλέπα, πάντα δὲ δίψαις ὑπὸ καύματος,
ἄχει δ' ἐκ πετάλων Φάδεα τέττιξ, πτερύγων δ' ὑπο
κακχέει λιγύραν (πύκνον) αἰόδαν,* ∩ ∩ ὅπποτα.
φλόγιον καθέταν — ∩ ∩ — ∩ ∩ — ∩ ≡ *
ἀνθει καὶ σκόλυμος· νῦν δὲ γυναῖκες μῆαρῶταται,
λέπτοι δ' ἄνδρες, ἐπεὶ καὶ κεφάλαν καὶ γόνυ Σείριος
ἄζει.

5

III

[34]

WINTER

∩ : ∩ — ∩ — ∩ — ∩ ≡ ^

∩ : ∩ — ∩ — ∩ — ∩ ≡ ^

∩ : ∩ — ∩ — ∩ — ∩

— ∩ — ∩ — ∩ — ∩ — ∩

Ἦται μὲν ὁ Ζεὺς, ἐκ δ' ὁράνω μέγας
χείμων, πεπάγασιν δ' ὑδάτων ῥόαι

* * * *

Κάββαλλε τὸν χεῖμων' ἐπὶ μὲν τίθεις
 πῦρ, ἐν δὲ κίρναις οἶνον ἀφειδέως
 μέλιχρον, αὐτὰρ ἀμφὶ κόρσῃ
 μάλθακον ἀμφι — γνόφαλλον.

5

IV

[Bergk, 35]

Οὐ χρεὶ κάκοισι θυμὸν ἐπιτρέπην
 προκόψομεν γὰρ οὐδὲν ἀσάμενοι,
 ὦ Βύκχι, φάρμακον δ' ἄριστον
 οἶνον ἐνειαυμένοις μεθύσθην.

V

[41]

Πίνωμεν· τί τὰ λύχ' ὀμνόμεν; δάκτυλος ἀμέρα.
 καὶ δ' ἄερρε κυλίχλαις μεγάλαις,* αἶτα, ποικίλαις*
 οἶνον γὰρ Σεμέλας καὶ Δίος υἱὸς λαθικιάδεα
 ἀνθρώποισιν ἔδωκ'· ἔγχεε κίρναις ἓνα καὶ δύο
 πλέαις καὶ κεφάλαις, ἃ δ' ἑτέρα τὰν ἑτέραν κύλιξ
 ὠθήτω.

5

VI

[36]

Ἄλλ' ἀνήτω μὲν περὶ ταῖς δέραισιν
 περθέτω πλέκταις ὑποθύμιδάς τις,
 καὶ δὲ χευάτω μύρον ἄδου κατ' τῷ
 στήθεος ἄμμι.

VII

[49]

— — — — — | — — — — — — — — — — ^

¹Ὡς γὰρ δὴ ποτ' Ἀριστόδαμόν φαισ' οὐκ ἀπάλαμνον
 ἐν Σπάρτῃ λογον
 εἶπην· χρεὶματ' ἄνηρ, πένιχρος δ' οὐδεὶς πέλετ'
 ἔσλος οὐδὲ τίμιος.

VIII

[Bergk, 92]

Ἄργάλεον Πενία κάκον ἄσχετον, ἃ μέγα δάμναις
 λῶσον Ἀμαχανία σὺν ἀδελφέα.

IX

[53]

⌞: ∟ ∪ — ⌞ ∟ ∪ — ⌞

Οἶνος γὰρ ἀνθρώποις δίοπτρον.

[57]

— ∪ — ∪ — ∪ — ∪ — ∪ —

Οἶνος, ὦ φίλε παῖ, καὶ ἀλάθεα.

X

[46]

×
 ≡ — ∪ — ∪ — ∪ — ∪ — ∪ — ⌞

Κέλομαί τινα τὸν χαρίεντα Μένωνα κάλεσσαι,
 αἰ χρὴ συμποσίας ἐπόνασιν ἔμοι γεγέννησθαι.

XI

[55]

⌞: ∟ ∪ — ⌞ — ∪ — ∪ — ⌞

Ἰόπλοκ' ἄγνα μελλιχόμειδα Σάπφοι,
 θέλω τι Φείπην, ἀλλὰ με κωλύει αἶδως.

XII

[56]

⌞: ∟ ∪ — ⌞ ∟ ∪ — ⌞ ∟ ∪ — ∪ ∟ ∪ — ^

Δέξαι με κωμίζοντα, δέξαι, λίσσομαί σε, λίσσομαι.

XIII

[62]

⌞: ∟ ∪ — ∟ — ⌞ — ∪ — ∟ ∪ — ^

Κόλπῳ σ' ἐδέξαντ' ἄγναι Χάριτες, Κρίνοι.

XIV

[Bergk, 59]

ο ο — — ο ο — — ο ο — — ο ο — — — —

"Εμε δείλαν ἔμε παισῶν κακοτάτων πεδέχουσιν.

XV

[63]

ο : — — ο — — ο ο — — ο

"Αεισον ἄμμι τάν ιόκολπον.

B. STASIOTICA.

XVI

[15]

ALCAEUS' ARMOURY

× — — — — — | × — — — — — — — — — — ^

Μαρμαίρει δὲ μέγας δόμος χάλκῳ· παῖσα δ' "Αρη κεκόσμηται
στέγα

λάμπραισιν κυνίαισι, καττᾶν λεῦκοι κατύπερθεν ἵππιοι λόφοι
νεύοισιν, κεφάλαισιν ἄνδρων ἀγάλματα· χάλκιοι δὲ πασσάλοις
κρύπτοισιν περικείμεναι λάμπραι κνάμῖδες, ἄρκος ισχύρω
βέλους,

θάρακές τε νέοι λίνω κόϊλοι δὲ κατ' ἄσπιδες βεβλημέναι· 5
πάρ δὲ Χαλκιδικαὶ σπάθαι, πάρ δὲ ζώματα πόλλα καὶ
κυπάσσιδες.

τῶν οὐκ ἔστι λάθεσθ' ἐπειδὴ πρώτιστ' ὑπὸ Φέργον ἔσταμεν
τόδε.

XVII

[18]

'Ασυνέτημι τῶν ἀνέμων στάσιν·
τὸ μὲν γὰρ ἔνθεν κῦμα κυλίνδεται,
τό δ' ἔνθεν ἄμμες δ' ὃν τὸ μέσσον
νάϊ φορήμεθα σὺν μελαίνῃ,

χείμωνι μοχθεῦντες μεγάλην μάλα·
 πὲρ μὲν γὰρ ἄντλος ἱστοπέδαν ἔχει,
 λαῖφος δὲ πᾶν ζάδηλον ἤδη
 καὶ λάκιδες μέγαλαι κατ' αὐτό·
 χόλαισι δ' ἄγκυραι.

5

XVIII

[Bergk, 19]

Τὸ δηῦτε κύμα τῶν προτέρων ὄνω
 στείχει, παρέξει δ' ἄμμι πόνον πόλυν
 ἄντλην, ἐπεὶ κε νᾶος ἐμβῆ

.

XIX

{20}

MYRSILUS

Νῦν χρὴ μεθύσθην καὶ τινα πρὸς βίαν
 πώνην, ἐπειδὴ κάτθανε Μύρσιλος.

XX

[25]

×
 — ⊖ — ∞ — ∞ — ∞ — ∞ — ∞ — ^

Ὦνῆρ οὗτος ὁ μαϊόμενος τὸ μέγα κρέτος
 ὀντρεψέει τάχα τὰν πόλιν· ἃ δ' ἔχεται ρόπας.

XXI

[37 A]

PITTACUS

×
 — ⊖ — ∞ — ∞ — ∞ — ∞ — ∞ — ∞ — ^

Τὸν κακοπάτριδα
 Πίττακον πόλιος τᾶς ἀχόλῳ καὶ βαρυδαίμονος
 ἐστάσαντο τύραννον μέγ' ἐπαινέοντες ἀόλλεες.

XXII

[21]

Μέλαγχρος αἰδῶς ἄξιος εἰς πόλιν.

K

XXVII

[Bergk, 16]

Βλήχρων ἀνέμων ἀχείμαντοι πνόαι.

XXVIII

[84]

Ὅρνιθες τίνες οἶδ' ὠκεάνω γᾶς τ' ἀπὸ περράτων
ἦλθον πανέλοπες ποικιλόδερροι τανυσίπτεροι;

XXIX

[23]

Ἄνδρες πόλῃος πύργος ἀρεύιοι.

XXX

[40]

Πίνωμεν, τὸ γὰρ ἄστρον περιτέλλεται.

SAPPHO

Fl. c. 590 B.C.

THE immense reputation attaching to the poetry of Sappho both in ancient and modern times has caused whole volumes to be written in the endeavour to arrive at a more intimate knowledge of her life and character. The results are not very satisfactory ; for while we can glean only the scantiest details with regard to the events of her life, her personal character has been the subject of an acrimonious discussion which is both profitless, and, as readers of Col. Mure's *History of Greek Literature* will testify, decidedly disagreeable. Nevertheless, although we are likely to remain for ever ignorant as to whether the poetess leapt off the Leucadian rock, or as to the exact nature of her moral principles, we can perhaps gather from her own fragments, from our knowledge of the history of her age, and from a certain amount of authentic testimony, all, or nearly all, that it is important for us to know in connection with any great writer of antiquity. For we know closely enough the period at which she lived, the nature of her surroundings and position at Lesbos, and the general tenour of her life ; above all, sufficiently typical fragments of her poetry remain to give us a clear impression of the particular direction and character of her surpassing genius.

Sappho was born either at Eresos or Mytilene towards the end of the seventh century B.C., and was thus contemporary with Alcæus and Pittacus. Her father's name, according to Herod. ii. 135, was Scamandronymus, and her mother's Cleïs (Suidas). We know that her family was of noble rank, since her brother Larichos was cup-bearer in the Mytilenean Prytaneum, and only youths of the highest birth were eligible to this office.¹ Not later than 592 B.C.

¹ Athen. x. 424.

according to the Parian marble, where the exact date is lost,¹ Sappho was forced by political troubles to retire in exile to Sicily. We need not think this improbable; for though it is in the highest degree unlikely that the poetess herself took part in politics, it is quite possible that her aristocratic male relations were concerned in the factions and seditions rife at this period, and that she may have accompanied members of her own family into banishment. Her return to her native land is implied in *Anth. Pal.* vii. 14 and 17, and we may perhaps conjecture that Pittacus, when he had defeated and become reconciled in B.C. 590 with the aristocrats who were headed by Alcacus,² extended his clemency to the exiles in Sicily also. If Suidas be rightly informed in saying that she married a wealthy stranger from Andros, Cercylas by name, the event is likely to have taken place after her return to Lesbos, since otherwise she would hardly have fled so far as Sicily. To this Cercylas she bore a daughter Cleïs; mentioned in *Frag.* XIV.

The next landmark in Sappho's biography is the mention made by Herodotus, Strabo, Athenaeus and others of her quarrel with her brother Charaxus for his frenzied devotion to the celebrated courtesan Rhodopis or Doricha.³ Charaxus came across this lady at Naucratis, to which he had sailed for the purpose of trading in Lesbian wine. Now this must have been not earlier than 569 B.C., for not only does Herodotus tell us that Rhodopis was at the height of her fame in the reign of King Amasis, who became king of Egypt in 569, but we also learn from the same authority, that it was Amasis who established Naucratis as a Greek commercial settlement.⁴

Sappho then at the time of this last episode must have been upwards of forty or fifty years of age; and this among other circumstances would militate against the authenticity of the well-known story of her leap from the Leucadian rock through despair at the loss of Phaon's love. The account is given by Strabo x. 452; it was

¹ See Clinton's *Fast. Hell.* an. 559.

² See p. 136.

³ See Hdt. ii. 135; Athen. xiii. 596.

⁴ Hdt. ii. 134, 178; see Grote iii. pp. 327-8 for a contrary view.

current in the time of Menander, and recurs in many ancient authorities. Readers will find the question threshed out in Col. Mure's *History of Greek Literature*, where I think that too much importance is attached by that writer to such late authorities as Strabo and Ovid, or even Menander, and too little weight to the absence of real historical evidence in support of a story so romantic, so likely to attach itself to an amatory poetess, and yet *prima facie* so highly improbable in the case of a lady of her age, and no novice in the tender passion. It will I think be safer to accept the testimony of the epigram in *Anthol. l.c.* to the effect that Sappho died in her native land, and *Frag. XVII.*, if it be genuine, points irresistibly to the same conclusion.

I must recur to other more important and less dubious facts connected with Sappho's life at Mytilene. She appears to have formed the centre of some sort of literary circle among the ladies of her city; she stood to the others partly in the relation of an intimate friend, partly in that of a teacher. Suidas mentions the name of three of her pupils (*μαθήτριαι*) who came from distant cities, Angora from Miletus, Gongyla from Colophon, and Euneika from Salamis. Her instruction was probably not so much in the hardly communicable art of poetry itself, as in music and all the difficult technique so closely connected with Greek lyric poetry.¹

These circumstances bring us into connection with a state of society at Lesbos which, so far as our knowledge extends, may be described as unique in the Greek world. We find a number of ladies, seemingly of high birth, banding themselves together to assert their right to a life in which they could gratify to the full their craving for the keenest sensuous and intellectual enjoyment—a life removed both from the degradation of Ionic seclusion, and from the rigour of Spartan discipline. In fact the inde-

¹ Consistently with her character as a teacher in such subjects, we find ascribed to Sappho by Suidas the invention of the plectrum and of the Mixo-Lybian mode.

² See Plate II., and note, in connection with this subject.

pendence they enjoyed was just such as, with the rarest exceptions, has in all ages been reserved for the male sex alone. Yet withal the life they lived was essentially that of a Greek woman, with none of that eager clamouring for masculine rights and activities which would so surely characterise any similar society of women in modern times. The cultivation of music and lyric poetry was, it would seem, the essential object of their union, and from such pursuits female talent has never been excluded. The poetry of their leader Sappho is full of delight in all the objects of nature, and the glorious similes and expressions which flash upon her imagination from this source own a grace which is exquisitely feminine. The prominence of the women at Lesbos is regarded by Müller¹ 'as a survival of ancient Greek manners, such as we find them depicted in their epic poetry and mythology, where the women are represented as taking an active part not only in social domestic life, but in public amusements'; and he compares the association at Lesbos, over which Sappho presided, to a somewhat similar system among the Dorians.² Col. Mure, on the other hand, regards this trait in Lesbian customs, not as a survival but as a piece of notorious depravity; and, without indorsing his extreme views on this subject, we may reasonably assume that the freedom of an earlier age had, with the increase of luxury and refinement, lost much of its simplicity and was apt to border upon licence.

There is a curious circumstance, resulting apparently from Sappho's position as the leading member of a female *coterie*, which cannot be passed over without remark. I refer to the fact that in her most ardent love-poetry her passion is aroused by one of her own sex. Maxim. Tyrannus, xxiv. 9, compares her relation towards Atthis and others with that of Socrates to his disciples Alcibiades, Charmides, and Phaedrus. Of course such a circumstance offered a splendid handle to Athenian comedy, and has

¹ *Hist. Lit. of Anc. Greece*, p. 173.

² Müller's *Dorians*, vol. ii. pp. 316-17.

given rise to a protracted discussion in modern times—Welcker especially, with some excess of chivalry, defending Sappho from all attacks made upon the purity of her character, while Colonel Mure takes the opportunity to enter into a detailed examination of the question, with which we could have well dispensed. We need not prosecute the subject further. Biographies, even of a contemporary, are notoriously inaccurate; in the case of a poetess in the seventh or sixth century B.C., concerning whom our direct information is almost nil, inquiries of this kind become little short of absurd. What rather concerns us in this and similar instances is not so much the morality of the writer's sentiments as their poetic depth and value. On this score there can be but one opinion of Sappho's merits; for when we read her portrayal of the passion of love, we feel that we can look for nothing nearer to perfection, or more intensely real.

There is one more circumstance in Sappho's life with which we gain acquaintance, not, I believe, from any external testimony, but from her own poems. All was not harmony in the Lesbian *coterie*. From several of Sappho's fragments we glean the fact that at one time she was engaged in painful hostilities with certain other Lesbian ladies, some of them being her own pupils. Max. Tyrann. *Diss.* XXIV. speaks of Andromeda and Gorgo as being rivals to Sappho, so perhaps the dispute owed its origin to professional jealousy. She scoffs at Andromeda with truly feminine raillery, and complains that the once beloved Atthis has deserted her and sided with her rival, an example which seems to have been followed by others of her pupils.¹ A different kind of quarrel is indicated in No. VI. (*κατηδάνοισα δὲ κείσεται κ. τ. λ.*), which is written against a rich but vulgar woman (v. note *ad loc.*), whom she attacks with a stinging but beautiful upbraidal, which contrasts graphically with the often hardly poetical bitterness displayed in the invectives of her masculine contemporary Alcæus. It should be noticed that in none of these

¹ See xv. and notes.

passages have we any evidence of charges being brought against Sappho in her lifetime similar to those made at a later date.

In person we are told by Max. Tyr. xxiv. 7 that Sappho was 'small and dark.' Alcaeus pays her what is, perhaps, one of the highest of compliments, in addressing her as *μελλιχόμειδα*, 'sweetly-smiling.' Sappho herself indicates that she was of a gentle temper (*Frag.* xv. *c.*), and a lover of elegance and refinement (*Frag.* xxv. and xv. *d.*).

As a poetess her fame was unparalleled, according to the testimony of many passages in ancient literature. First comes the well-known story of her contemporary Solon, who, when his nephew had sung one of Sappho's odes, bade him teach it him before he died, *ὥτα μαθὼν αὐτὸ ἀποθάνω* (Aelian, *Ap. Stob. Serm.* xxix. 28). Plato (*Phaedr.* 235, c) instances the names of Sappho and Anacreon as examples of the most eminent writers of olden times, and he uses of Sappho the epithet *καλή*, referring apparently to the quality of her poetry. He also declares that she is the Tenth Muse (*Anth. Pal.* ix. 506). Aristotle places her on a level with Homer and Archilochus (*Rhet.* ii. 23), and Strabo (xiii. 617) speaks of her as *θαύμαστόν τι χρῆμα*, and adds *οὐ γὰρ ἴσμεν ἐν τῷ τοσούτῳ χρόνῳ τῷ μνημονευομένῳ φανεῖσάν τινα γυναικᾶ ἐνάμιλλον, οὐδὲ κατὰ μικρόν, ἐκείνη ποιήσεως χάριν*.

Plutarch (*Erot.* c. 18) declares that her utterances are 'truly mingled with fire,' and that her songs are penetrated with the ardour of her heart. *Αὕτη δὲ ἀληθῶς μεμιγμένα πυρὶ φθέγγεται, καὶ διὰ τῶν μελῶν ἀναφέρει τὴν ἀπὸ τῆς καρδίας θερμότητα*. The same writer adds that the enchanting grace of her poems causes him to set aside the wine-cup in very shame.

Besides these and many more encomia upon the poetess we have valuable criticisms by Longinus, by Dionysius of Halicarnassus, and by Demetrius. The telling remarks of the first writer I have quoted in the notes on *Frag.* II., that being the poem which he uses in illustration of Sappho's sublimity. Dionysius of Halicarnassus (*De Comp. Verb.*, c. 23) takes Sappho as the most conspicuous example

among Melic poets of what he designates the γλαφυρὸς καὶ ἀνθηρὸς χαρκατήρ. He quotes the famous Ode to Aphrodite (No. I.) as an instance of her power, and remarks—ταύτης τῆς λέξεως ἡ εὐέπεια καὶ ἡ χάρις ἐν τῇ συνεπίᾳ καὶ λειότητι γέγονε τῶν ἀρμονίων, κ.τ.λ.

Demetrius (*De Eloc.* 166) says—ἡ Σαπφὼ περὶ μὲν κάλλους ἔδουσα καλλιπερίῃ ἐστι καὶ ἡδεῖα . . . καὶ ἅπαν καλὸν ὄνομα ἐνύφονται αὐτῇ τῇ ποιήσει.

Little as it is, enough of Sappho's poetry still remains to enable us to feel that the ancients were amply justified in their enthusiastic admiration; and their laudations are echoed by modern critics from Addison (see *Spectator*, No. 223) to Swinburne (*Notes on Poems and Reviews*). Indeed the fragments display a perfection at all points which is little less than startling—a perfection too which is peculiarly typical of the Greek genius at its best. Intense poetical feeling, and an imaginative power exuberantly rich, are matched by an exquisite readiness and self-command in expression; while, to complete the effect, every line is pervaded with a charming and varied cadence, which is almost music in itself.

'SAPPHICS'—GREEK AND HORATIAN

Familiarised as we are with the Sapphic stanza, as with the Alcaic, mainly by the Odes of Horace, it is important to bear in mind the details in which Horace has not followed the metrical system of Sappho's own odes. Whereas in Alcaics, as I have pointed out, his deviations are not detrimental, and under the altered conditions perhaps desirable, in the case of his Sapphics it is hardly presumptuous to say that the clever Roman poet blundered, and seems in his latter days to have become conscious of his blunder. I refer especially to his rule of introducing a needless and objectionable caesura after the fifth syllable. A glance at the metrical scheme of a Sapphic line (—υ—υ—υ—υ—υ—υ) shows that the voice should not dwell upon this syllable, as being the first of the cyclic dactyl,

but should pass on rapidly to the sixth syllable. It is therefore desirable for ease in recitation that the fifth should not be a final syllable. Again the effect is still more awkward if the fifth be not only final, but preceded by a long vowel; for then, being forced to pause against our will, it is also difficult to give the fifth syllable the emphasis due to it from its position 'in arsi.' Consequently such lines as τᾶς ἔμμεν ἀνδρῶν ἀποισσά περ' ἄνι (-υ- - - - | υ-υ-υ-υ-υ) are rare in Sappho, there being about twelve genuine instances out of some sixty possible cases in the fragments. Now in all these lines I think we experience a difficulty in reading them, so as to give the true rhythmic effect—an apparent fault however which is not due to defective workmanship on the part of the great poetess, since her lines were written not for recitation but for song, which is by no means bound to observe so closely as recitation the slight pauses at final syllables and the like. Horace, on the other hand, wrote, as modern poets do, to suit the requirements of recitation; and for some unfortunate reason he conforms nearly all his 'Sapphic' lines in the first three books of the Odes to the type which is exceptional in Sappho (-υ- - - - | υ-υ-υ-υ-υ). There are but four instances in Books I.-III. (Bk. I. x. 1, xii. 1, xxv. 11; Bk. II. v. 11), out of some 450 possible cases where the fifth syllable is not final; and the second foot is invariably in the form of a spondee. As in the case of the Alcaic hendecasyllabic line (which is indeed only the Sapphic line with anacrusis and a catalectic instead of a full conclusion), Horace lost sight of the fact that the verse consisted naturally of a single colon only, and he chose the most unsuitable place for his artificial division to occur, thereby losing all the effect of passionate speed which is so conspicuous in the lines of Sappho.

In the Fourth Book of the Odes, and in the *Carmen Saeculare*, written in Horace's later years, we find a considerable change for the better, there being no less than twenty-nine lines among 163 Sapphics where the caesura at the fifth syllable does not occur.

Catullus in his Sapphic Odes XI. and LI. is truer to the

genius of the Greek model. He makes no rule about the caesura at the fifth syllable; he admits a pure trochee freely in the second foot, and has no objection to the fourth syllable being final, or to the last word of the line being a monosyllable—in all of which characteristics he is at variance with Horace.

SAPPHO

I

[Bergk, 1]

— — — — —
 — — — — —
 — — — — —
 — — — — —

Ποικιλόθρον' ἀθάναντ' Ἀφρόδιτα
 παῖ Δίος, δολόπλοκε, λίσσομαί σε,
 μὴ μ' ἄσαισι μήδ' ὀνίαισι δάμνα,
 πότνια, θυμόν.

Ἄλλὰ τυῖδ' ἔλθ', αἵποτα κατέρωτα
 τᾶς ἔμας αὖδως αἰόισα πῆλυι
 ἔκλυες, πάτρος δὲ δόμον λίποισα
 χρύσιον ἤλθες,

ἄρμ' ὑποζεύξαισα· κᾶλοι δὲ σ' ἄγον
 ὤκεες στρουῖθοι περὶ γᾶς μελαίνας
 πύκνα δινεῦντες πτέρ' ἀπ' ὠράνῳ αἶθε-
 -ρος διὰ μέσσω·

αἰψά δ' ἐξίκοντο· τὺ δ' ὦ μάκαιρα
 μειδιάσαις' ἀθανάτῳ προσώπῳ,
 ἦρε', ὅττι δηῦτε πέπονθα, κῶττι
 δηῦτε κάλημι,

κῶττ' ἐμῷ μάλιστα θέλω γένεσθαι
 μαινόλῃ θύμῳ· τίνα δηῦτε Πείθω
 μαῖς ἄγην ἐς σὴν φιλότατα, τίς σ' ὦ
 Ψάφ' ἀδικήει;

καὶ γὰρ αἰ φεύγει ταχέως διώξει,
 αἰ δὲ δῶρα μὲν δέκετ' ἀλλὰ δώσει,
 αἰ δὲ μὴ φίλει, ταχέως φιλήσει.
 κούκ ἐθέλοισα.

5

10

15

20

V

[Bergk, 5]

- - - - - Ἐλθε Κύπρι
χρυσίσαισιν ἐν κυλίκεσσιν ἄβρωτος
συμμεμιγμένον θαλάισσι νέκταρ
οινογοεῦσα.

VI

[68]

×

— — — — —

Κατ'θάνατον δὲ κρίσκει, οὐδ' (ἔτι) τις μνημοσύνα σέθεν
ἔσσειτ' οὐδέποτε' (εἰς) ὕστερόν· οὐ γὰρ πεδάγχει βρόδων
τῶν ἐκ Πιερίας, ἀλλ' ἀφάνης κλῆν' Ἀΐδα δόμοις
φοιτάσεις πεδ' ἀμαύρων νεκυῶν ἐκπεποταμένα.

VII

[78]

၁ : မူမူ-မူမူ-မူမူ-မူမူ

Σὺ δὲ στεφάνοις, ὦ Δίκα, περθέσθ' ἐράττως φόβαισιν,
ὄρπακας ἡγήτοιο συνέρραϊσ' ἀπάλαισι χέρσιν.
εὐάνθεσιν ἐκ γὰρ πέλεται καὶ χάριτος μακραιρᾶν
μᾶλλον προτέρη· ἄστεφανώτοισι δ' ἀπυστρέφονται.

VIII

(d')

[40]

[45]

x
= = = = = ^

Ἔρος δαῦτέ μ' ὁ λυσιμέλης δόνει,
γλυκύπικρον ἀμάχανον ὄρπετον.

(g')

[42]

Ἔρος (μοι) φρένας (αὖτ') ἐτίναξεν ὡς
ἄνεμος κατ' ὄρος δρύσιν ἐμπέσων.

XIV

[Bergk, 85]

$$\angle U - \angle V - \angle W - \angle X - \angle Y$$

Ἔσται μοι καλά πάσις, χρυσοίοισιν ἀνθέμοισιν
ἐμφέρην ἔχοισα μόρφαν Κληῆς ἀγαπάτα·
ἀντὶ τᾶς ἐγὼ οὐδὲ Λυδίαν παῖσαν οὐδ' ἔρανοναν . .

XV

SAPPHO AND HER ENEMIES

[12]

(α) — — — — — ὅτιτινας γὰρ
εὖ θέω, κῆνοι με μάλιστα σίννον-
— — — — — ται — — — — —.

[14]

Ταῖς κάλαις ὕμνιν (τὸ) νόημα τῶμον
οὐ διάμειπτον.

(b), (c), and (d) SAPPHO, ATTHIS, AND ANDROMEDA

[33]

[illegible]

Ἡράμαν μὲν ἔγω σέθεν, Ἄτθι, πάλαι πότα.

[34]

Σρίκρα μοι πάῖς ἔμμεν ἐφάινεο κᾶχαρις.

[41]

(c) $\frac{x}{y} \sim u - v - w - z - \wedge$

Ἄτθι, σοὶ δ' ἔμεθεν μὲν ἀπήχθετο
φροντίσδην, ἐπὶ δ' Ἀνδρομέδαν πότῃ.

[70]

[illegible]

Τίς δ' ἀγροικῶτίς τοι θέλγει νόον,
οὐκ ἐπισταμένα τὰ βράκκε' ἔλκην ἐπὶ τῶν σφύρων;

(e)
Ἔγει μὲν Ἀνδρομέδα κάλῃαν ἀμοιβαν.

[Bergk, 72]

(f) $\begin{array}{c} \times \\ \underline{\text{—}} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \wedge \end{array}$

$\underline{\text{—}} \text{—} \alpha\lambda\lambda\acute{\alpha} \tau\iota\varsigma \omicron\upsilon\kappa \xi\mu\mu\iota \pi\alpha\lambda\iota\gamma\kappa\acute{o}\tau\omega\nu$
 $\omicron\rho\gamma\alpha\nu, \alpha\lambda\lambda' \acute{\alpha}\beta\acute{\alpha}\kappa\eta\nu \tau\grave{\alpha}\nu \varphi\rho\acute{\epsilon}\nu' \xi\chi\omega \text{—} \text{—}.$

[27]

(g) $\text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—}$

$\Sigma\kappa\iota\delta\nu\alpha\mu\acute{\epsilon}\nu\alpha\varsigma \acute{\epsilon}\nu \sigma\tau\acute{\eta}\theta\epsilon\sigma\iota\nu \omicron\rho\gamma\alpha\varsigma$
 $\mu\alpha\psi\upsilon\lambda\acute{\alpha}\kappa\alpha\nu \gamma\lambda\omega\sigma\sigma\alpha\nu \pi\epsilon\varphi\acute{\upsilon}\lambda\alpha\zeta\omicron.$

XVI

[37, 32]

$\begin{array}{c} \times \\ \underline{\text{—}} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \wedge \end{array}$

(á) $\Psi\alpha\acute{\upsilon}\eta\nu \delta' \omicron\upsilon \delta\omicron\kappa\acute{\iota}\mu\omega\mu' \omicron\rho\acute{\alpha}\nu\omega \delta\acute{\upsilon}\sigma\iota \pi\acute{\alpha}\chi\epsilon\sigma\iota\nu.$

* * * * *

$\text{M}\nu\acute{\alpha}\sigma\epsilon\sigma\theta\alpha\acute{\iota} \tau\iota\nu\acute{\alpha} \varphi\alpha\mu\iota \kappa\alpha\acute{\iota} \Upsilon\sigma\tau\epsilon\rho\omicron\nu \acute{\alpha}\mu\mu\acute{\epsilon}\omega\nu.$

[10]

THE MUSES

(β') $\text{A}\acute{\iota} \mu\epsilon \tau\iota\mu\acute{\iota}\alpha\nu \acute{\epsilon}\pi\acute{o}\eta\sigma\alpha\nu \xi\rho\gamma\alpha$
 $\tau\grave{\alpha} \sigma\varphi\acute{\alpha} \delta\omicron\iota\sigma\alpha\iota.$

XVII

[136]

SAPPHO ON HER DEATH-BED TO HER DAUGHTER

$\begin{array}{c} \times \\ \underline{\text{—}} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \wedge \end{array}$

$\omicron\upsilon \gamma\grave{\alpha}\rho \theta\acute{\epsilon}\mu\iota\varsigma \acute{\epsilon}\nu \mu\omicron\iota\sigma\omicron\pi\acute{o}\lambda\omega \omicron\iota\kappa\acute{\iota}\alpha$
 $\theta\rho\acute{\epsilon}\nu\omicron\nu \xi\mu\mu\epsilon\nu\alpha\iota \omicron\upsilon\kappa \acute{\alpha}\mu\mu\iota \pi\rho\acute{\epsilon}\pi\epsilon\iota \tau\acute{\alpha}\delta\epsilon.$

XVIII

Metre, cf. No. VI.

[69]

$\omicron\upsilon\delta' \text{'}\iota\alpha\nu \delta\omicron\kappa\acute{\iota}\mu\omega\mu\iota \pi\rho\omicron\sigma\acute{\iota}\delta\omicron\iota\sigma\alpha\nu \varphi\acute{\alpha}\omicron\varsigma \acute{\alpha}\lambda\acute{\iota}\omega$
 $\xi\sigma\sigma\epsilon\sigma\theta\alpha\iota \sigma\omicron\varphi\acute{\iota}\alpha\nu \pi\acute{\alpha}\rho\theta\epsilon\nu\omicron\nu \epsilon\iota\varsigma \omicron\upsilon\delta\acute{\epsilon}\nu\alpha \pi\omega \chi\rho\acute{o}\nu\omicron\nu$
 $\tau\omicron\iota\alpha\acute{\upsilon}\tau\alpha\nu . . .$

XIX

[Bergk, 54]

⌞: ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘

Κρῆσσαί νύ ποτ' ὦδ' ἐμμελέως πόδ' εσσιν
 ἄρχευντ' ἀπάλοις ἀμφ' ἐρόεντα βῶμον,
 πόας τέρειν ἄνθος μάλακον μάττειται.

XX

[53]

⌞: ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘

Πλήρης μὲν ἐφαίνετ' ἅ σελάννα
 αἰ δ' ὥς περὶ βῶμον ἐστάθησαν.

XXI

[62]

^x
 ⌞: ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘

Κατθνάσκει Κυθήρη, ἄβρος Ἄδωνις, τί κε θεῖμεν;
 καττύπτεσθε κόραι καὶ κατερείκεσθε χίτωνας.

XXII

TO HER LYRE

[45]

Ἄγε δὴ χέλυ διὰ μοι
 φωνάεσσα γένοιτο.

XXIII

[60]

(a) ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘

Δεῦτέ νυν ἄβραι Χάριτες, καλλίκομοί τε Μοῖσαι

(b) ^x
 ⌞: ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘

Βροδοπάχες ἄγναι Χάριτες, δεῦτε Δίος κόραι.

XXIV

[Bergk, 16]

DOVES

Ταῖσι (δὲ) ψυχρὸς μὲν ἔγεντο θυμὸς,
 πὰρ δ' ἴεσι τὰ πτέρω - υ - υ.

XXV

[79]

υ: ζ υ υ ζ υ υ ζ υ υ - υ κ ζ ∧

Ἐγὼ δὲ φίλημ' ἀβροσύναν, καὶ μοῖ υ - τὸ λάμπρον
 ἔρος ἀελίω - υ υ - καὶ τὸ κάλον λέλογχεν.

XXVI

[39]

Ἥρος ἄγγελος ἡμερόφωνος ἀήδων.

XXVII

GNOMAE

[101]

(a) $\overset{x}{\underset{\sim}{\sigma}}$ ζ υ υ ζ υ υ ζ υ υ - υ - ∧

Ὁ μὲν γὰρ κάλος ὅσον ἰδὴν πέλεται (κάλος)
 ὁ δὲ κῆλαθος αὐτικὰ καὶ κάλος ἔσσεται.

[80]

(b) υ: ζ υ υ ζ υ υ ζ υ υ - υ κ ζ ∧

Ὁ πλοῦτος ἄνευ (τᾶς) ἀρέτας οὐκ ἀσίνης πάροις.

XXVIII

[9]

Αἶθ' ἔγω, χρυσοστέφην' Ἀφρόδιτα,
 τόνδε τὸν πάλον λαχόην.

XXIX

[Bergk, 19]

Πόδας δέ
ποιίκιλος μάσλης ἐκάλυπτε, Λύδι-
-ον κάλον ἔργον.

XXX

[36]

Οὐκ οἶδ' ὅττι θέω· δύο μοι τὰ νοήματα.

XXXI

[38]

Ὦς δὲ πάϊς πεδὰ μάτρεα πεπτερύγωμαι.

XXXII

[11]

τάδε νῦν ἐπαίραις
ταῖς ἔμαισι τέρπνα καλῶς αἰείσω.

BRIDAL SONGS

XXXIII

[91]

(a) Metre, see *Porp. Songs*, I., note.

Ἵψοι δὴ τὸ μέλαθρον
Ἵτμήναον
ἀέρρετε τέκτονες ἄνδρες·
Ἵτμήναον
γάμβρος ἐσέρχεται ἴσος Ἀρευῖ
(Ἵτμήναον)
ἄνδρος μεγάλῳ πόλῳ μείζων.
(Ἵτμήναον).

[92]

(b) Πέρροχος, ὥς ἔτ' αἰοῖδος ὁ Λέσβιος ἀλλοδαποῖσιν.

XXXIX

[Bergk, 95]

Φέσπερε πάντα φέρων ὅσα φαίνολις ἐσκέδασ' Ἀΰως,
φέρεις ὅϊν, φέρεις αἰῖγα, φέρεις μάτερι παῖδα.

XL

[98]

>
⊖ ⊖ — ∪ ∪ — ∪ ∪ — ≍

Θυρώρῳ πόδες ἐπτορόγυιοι,
τὰ δὲ σάμβαλα πεμπεβόγηα,
πίσυγγοι δὲ δέκ' ἐξεπόνασαν.

XLI

[51]

´´´ ∪ ∪ — | ´´ — ∪ ∪ — ≍ ⋈
´´´ ∪ ∪ — | — — ∪ ∪ — — ⋈
´´´ ∪ ∪ — | — — ∪ ∪ — — ⋈
´´´ ∪ ∪ ´´´ ∪ ∪ ´´´ ∪ ∪

Κῆ δ' ἀμβροσίας μὲν κράτηρ ἐκέκρατο,
Ἑρμᾶς δ' ἔλεν ὅλπιν θεοῖς οἰνοχόησαι·
κῆνοι δ' ἄρα πάντες καρχήσια (τ') ἦχον,
κῆλειβον ἀράσαντο δὲ πάμπαν ἔσλα
τῷ γάμβρῳ . . .

STESICHORUS.

c. 640-555 B.C.

TISIAS, or Stesichorus as he was subsequently called from the progress he effected in Choral Melic, was an inhabitant of Himera, which was founded about 650 B.C.,¹ and he and his family may have come from the Locrian town Mataurus.² He was born about the year 640 B.C.,³ and became a prominent citizen at Himera, if we may form an opinion from the rather doubtful story of his allegorical warning given to his fellow-citizens against the tyrant Phalaris.⁴ Suidas tells us that he was forced to go into exile perhaps as a result of this action of his, or, as Kleine suggests, owing to civil factions promoted by the intrigues of Phalaris ; and he spent the rest of his days at Catana. Cicero mentions a statue of him at Himera, as an old man, and he died at the age of eighty-five, being buried at Catana.⁵

Stesichorus, so far as we know, was the first to develop lyric poetry among the western Greeks in Sicily and Italy. Chronologically he succeeds Alcman, but, although he must have profited by the advance made by that poet and by Thaletas in the choral strophe, he turned his genius in a very different direction. His own taste seems to have inclined him towards Epic, and, according to Müller's explanation of the myth which described him as the son of Hesiod, he was brought up in the traditions of the Hesiodic school. But as he could not resist the fashion of

¹ Thucyd. vi. 5.

² Suidas.

³ Comparing Lucian *de Macrob.* c. 26. with the testimony of Suidas and Eusebius to the time of his death.

⁴ Arist. *Rhet.* ii. 20.

⁵ Cic. *Verr.* ii. 35, 87 ; Lucian *l.c.* ; *Anth. Pal.* vii. 75.

his age, he endeavoured to effect some sort of compromise between Epic and Lyric. That is to say, while the form of his poetry was undoubtedly that of Choral Melic, the subjects were those of Epical mythology. In the well-known words of Quintilian, he sustained the weight of Epic poetry on the lyre—‘*epici carminis onera lyra sustinens*’. Nor was the mythical narrative merely an important adjunct to his poems, as is the case in the Odes of Pindar; it was the essential part, as we discern from the titles of his poems—‘The Destruction of Troy’, ‘The Oresteia’, ‘The Helena’, etc. I have mentioned that the objective element enters largely into Greek Lyric; in Stesichorus’ poems the subjective, so far as we can judge, was excluded altogether. They may perhaps, in their union of the lyric and narrative style, be compared with our longer ballads, which were also in early times accompanied by the dance. Some critics, taking a different view, infer from a passage in *Clem. Alex. Strom.* p. 133, ὕμνον ἐπενόησε Στεσίχορος, that his poems were in the form of hymns, and that the narrative element, like the myth in Pindar’s Odes, was in some way connected with the occasion. There can indeed be little doubt that Pindar was much influenced by the example of Stesichorus, and the long poem, *Pyth.* iv., which might be entitled ‘the Argonauts’, will perhaps give us some idea of the nature of one of Stesichorus’ compositions. Yet it must be admitted that we are at a loss to comprehend how any strictly lyrical composition could reach such proportions as to be divided into two books, as is said to have been the case with Stesichorus’ *Oresteia*.¹

Stesichorus did not confine himself to mythology. Athen. xiii. 601 A. tells us that he was one of the ‘inventors’ of love-songs. These again were not of the proper subjective kind, but narrative, anticipating in poetry the novelette of later times. To this class belonged the poems ‘Calyce’ and ‘Rhadina’ (see *Frag.* VI. note).² Athen. vi. 250 B. also

¹ Bekk. *Anecd. Gr.* p. 783.

² For the prevalence among the early Greeks of romantic and sorrowful love-stories, see Welcker, on Stesichorus, in his *Kleine Schriften*.

mentions a Paean by Stesichorus, popular as an after-dinner song in the time of Dionysius the younger; and some species of monodic composition appears to be indicated in the story that Socrates, after his condemnation, heard a man singing a poem by Stesichorus, and begged to be taught it before he died.¹

The important addition of the Epode to the choral system is usually ascribed to Stesichorus, mainly on the strength of the proverbial expression οὐδὲ τὰ τρία Σπτησιγόρου γινώσκεις, employed against any person at a wine-party who could not take his part in the singing.² Hartung, however, points out that the song required on such an occasion would not be choral but a scolion or a paean; and O. Crusius,³ who refers the Epode to Alcman, explains the proverb as 'you don't even know three verses of Stesichorus.' If this be correct, I suppose that the force of the article before τρία is to be explained thus: 'You don't even know the proverbial three verses,' etc.

The extant pieces from Stesichorus are so scanty that we must take it on trust from ancient critics that he was a great poet. By them he is spoken of in terms of the highest praise. Quintilian, in the passage I have already referred to, observes: 'Stesichorum quam sit ingenio validus materiae quoque ostendunt, maxima bella et clarissimos canentem duces, et epici carminis onera lyra sustinentem. Reddit enim personis in agendo simul loquendoque debitam dignitatem: ac si tenuisset modum videtur aemulari proximus Homerum potuisse; sed redundat atque effunditur, quod ut est reprehendum, ita copiae vitium est.' The comparison of Stesichorus to Homer is found also in the Greek critics Dionysius of Halicarnassus and Longinus. The former⁴ declares that among Melic poets Stesichorus and Alcman come nearest to Homer in the 'Common or Middle style' (κοινῆς εἴτε μέσης συνθέσεως χαρακτηριστῆρ), which stands between the austere (ἀυστηρὰ ἀρμονία) and the ornate (γλαφυρὰ καὶ ἀνθηρὰ σύνθεσις). In Longinus, Περί

¹ See Marcell. xxxviii. 4.

³ *Commentationes Ribbeckianae*.

² See Hesych. and Suidas.

⁴ *De Comp. Verb.* § 24.

"Τψους, we read: οὐ γὰρ μόνος Ἡρόδοτος Ὀμηρικώτατος ἐγένετο, Στησίχορος ἐτι πρότερον, ὃ τε Ἀρχίλοχος πάντων δὲ τούτων μάλιστα ὁ Πλάτων κ.τ.λ. Similarly, Dio Chrysostom¹ says that Stesichorus was a devoted disciple of Homer, and that there was great resemblance between their works; and an epigram² declares that the soul of Homer dwells again in Stesichorus—'Α πρὶν Ὀμήρου | ψυχὰ ἐνὶ στέρνοις δεύτερον ὤκισατο. Finally, the fable of a nightingale sitting upon the lips of the infant Stesichorus singing is a beautiful tribute to his poetical reputation.

I can hardly agree with Colonel Mure that 'the comments are all more or less borne out by the remains of the Himeræan poet'. Some of the lines are, it is true, stately and sonorous, and we have one or two poetical expressions, e.g. the graceful reference in *Frag.* I. β. to the silver mines at the source of the river Tartessus—(παγὰς ἀπείρονας ἀργυρορίζους), and to the approach of spring (*Frag.* VII.) ἀβρῶς ἦρος ἐπερχομένου. There is no small beauty in *Frag.* IX. β., θανόντος ἀνδρός κ.τ.λ., and the beginning of the Rhadina (*Frag.* VI.) is promising in its delicacy of touch and attractive metre. But most of the lines remaining are so exceedingly plain, not to say dull, that their preservation is not a very great boon. We must remember that Stesichorus was hardly a lyric poet in the ordinary sense; and that therefore his business was not so much to work up each detail and line to perfection, as to provide for the poetic development of his narrative, and the artistic delineation of his characters.³ Consequently we cannot form a proper estimate of his poetry from isolated lines and fragments. His metres show a considerable advance on those of Alcman, being very similar to those of many of Pindar's 'Dorian' Odes. Compare especially *Ol.* III., which is described by one MS. as Στησιχόρεια.

¹ Vol. ii. p. 284 (Reiske).

² *Anth. Pal.* vii. 75.

³ Cf. Dion. Hal. *de Vett. Scrip.* who calls attention in the case of Stesichorus to ἡ μεγαλοπρέπεια τῶν κατὰ τὰς ὑποθέσεις πραγμάτων, ἐν οἷς τὰ ἥθη καὶ τὰ ἀξιώματα τῶν προσώπων τετήρηκεν.

STESICHORUS

I

From the Γηροονηΐς.

(a)

[Bergk, 8]

-uu-uu-uu-uu-uu-uu-
 -uu-uu-uu-uu-uu-
 uu:-uu-uu-uu-uu-uu-
 uu:-uu-uu-uu-uu-
 -:uu-uu-uu-uu-uu-uu-uu-uu-
 -uu-uu-uu-uu-uu-uu-

5

Ἀέλιος δ' Ὀπερινιδᾶς δέπας ἐσκατέβαινεν
 χρύσειον, ὅφρα δι' Ὀκεανοῦ περάσας
 ἀφίκοιθ' ἱερᾶς ποτὶ βένθης νυκτὸς ἑρμηνῆς
 ποτὶ μητέρα κουριδίαν τ' ἄλοχον
 παῖδάς τε φίλους· ὁ δ' ἐς ἄλσος ἔβα δάφναισι κατὰ σκιον
 προσὶ πάντας Διός.

(3)

GERYON'S HERDSMAN.

[5]

(γεννηθεῖς) Ἀντίπεραν κλεινᾶς Ἑρθεΐας
Ταρτηρσοῦ ποταμοῦ παρὰ παγῆς ἀπειρόνας ἀργυρορίζους,
ἐν κευθμῶνι πέτρας.

(7)

HERCULES.

{7}

Σκύπρειον δὲ λαβὼν δέπας ἔμμετρον ὡς τριλάγυνον
πῖνεν ἐπισχόμενος, τὸ ῥά οἱ παρέθηκε Φόλος κεράσας.

II

(α)

ODE AND PALINODE.

[Bergk, 26]

-οο-οο--οο≡
 -οο-----οο-οο--
 οο--οο-οο-----οο-οο[^]
 οο:οο-οοοο-----οοοο-[^]

. . . Οὐνεκα Τυνδάρεος ῥέζων ποτέ
 πᾶσι θεοῖς μούνας λάθεται ἡπιοδώρῳ
 Κύπριδος· κείνα δὲ Τυνδαρέου κούραισι χολωσάμενα
 διγάμους τε καὶ τριγάμους τίθησιν καὶ λιπεσάνορας.

(β)

[32]

-:οο-οο--[^]
 -οο--οο--[^]
 -:οο-οο--

Οὐκ ἔστ' ἔτυμος λόγος οὗτος·
 οὐδ' ἔβας ἐν νηυσὶν εὐσελμοῖς,
 οὐδ' ἴκτο περγάμα Τροίας.

III

BRIDAL OF HELEN AND MENELAUS (?)

[29]

οοοο-οο-οο-----οο-οο--[^]
 -οο-οο--[^]
 -οο-οοοο-οο-οο--

Πολλὰ μὲν Κυδωνία μάλα ποτέρριπτον ποτὶ δίφρον ἄνακτι
 πολλὰ δὲ μύρρινα φύλλα
 καὶ ῥοδίνους στεφάνους ἱών τε κορωνίδας οὔλας.

IV

DREAM OF CLYTEMNESTRA.

[Bergk, 42]

—υυ—υυ—υυ—υ—υυ—υυ—υ
 —υυ—υυ—υ—υυ—υυ—υ—

Τῶ δὲ δράκων ἐδόκησε μολεῖν κάρα βεβροτωμένος ἄκρον·
 ἐκ δ' ἄρα τοῦ βασιλεὺς Πλεισθινίδας ἐφάνη.

V

EPEUS.

[18]

"Ωικτειρε γὰρ αὐτὸν ὕδωρ αἶε φορέοντα Διὸς κούρα βασιλεῦσιν.

VI

From the 'Ραδινά.

[44]

υυ:—υυ—υυ—υυ—υυ—υ—^

"Αγε Μοῦσα λίγει' ἄρξον ἀοιδᾶς ἐρατωνύμου
 Σαμίων περὶ παίδων ἐρατῶ φθεγγομένα λύρα.

VII

From the 'Ορεστεία.

[37]

—υυ—υυ—υυ—υυ—υυ—υ—
 —:—υυ—υυ—υυ—υυ—υυ—υ—

Τοιάδε χρὴ Χαρίτων δαμώματα καλλικόμων
 ὑμνεῖν Φρύγιον μέλος ἐξευρόντας ἀβραῶς ἦρος ἐπερχομένου.

[36]

. . . ὅταν ἦρος ὥρα κελαδῆ χειλιδών.

VIII

[Bergk, 50]

Μάλα τοι (μάλιστα)
 παιγμοσύνας τε φιλεῖ μολπὰς τ' Ἀπόλλων·
 κί'δεα δὲ στοναχὰς τ' Αἰῖδας ἔλαχεν.

IX

(α)

[51]

Ἀτελέστατα γὰρ καὶ ἀμύχανα τοὺς θανόντας
 κλαίειν.

(β)

[52]

Θανόντος ἀνδρὸς πᾶς' ἀπόλλυται ποτ' ἀνθρώπων χάρις.

IBYCUS

Fl. c. 530 B.C.

IBYCUS was an inhabitant of Rhegium, a city whose population consisted of Ionians from Chalcis and Dorians from Messene. The latter for a long time retained the supreme power in the state;¹ and Ibycus apparently belonged to one of the chief Dorian families, if we can trust the statement that he had the chance of becoming Tyrant of the city.² Instead of doing so, he betook himself to the court of Polycrates, who was a distinguished patron of literature; and this to a certain extent determines the date of Ibycus' poetical career, since Polycrates became Tyrant about the year 532 B.C.³ At his court Ibycus met Anacreon (see p. 104), but there is not the slightest apparent affinity in the style of their poetry.

The well-known story of Ibycus and the cranes who revealed his murderers is unfortunately consigned by modern scepticism to the list of those romantic folk-lore legends, where a blank, as it were, is left for the insertion of the name of the hero, as from time to time found suitable. It is supposed to have attached itself to Ibycus perhaps because of the resemblance of his name to the word ἰβυξ, or ἰβυς, defined by Hesychius as ὀρνέου εἶδος.

In one branch of his poetry Ibycus followed closely in the footsteps of Stesichorus. This we assume partly from the fact that a very large number of the references in eminent authors to his writings are in connection with

¹ Strab. vi. i. p. 257.

² Diogen. ii. 71, in explanation of the proverb ἀρχαιότερος Ἰβύκου.

³ See Clinton's *Fast. Hell.* vol. ii. note B.

mythology, and more directly because in many cases the ancients themselves were in doubt whether to assign a poem or passage to Stesichorus or to Ibycus.¹ So far as chronology goes it is not impossible that, as a young man, he was a pupil of Stesichorus. It is not, however, as a composer of Epico-Lyric, if indeed he was such,² but as an erotic poet that Stesichorus is known to us from his fragments. Suidas speaks of him as ἐρωτομανέστατος, and the epithet is well borne out in his poems.³ Herein he departs entirely from the traditions of the Himeræan poet, whose love-poems were merely narrative and in no way connected with his own sober feelings. It is with the Lesbian school that, in this respect, Ibycus has the closest affinity, and it is possible that, on coming to Samos, he fell more directly under its influence. The fiery intensity of his feelings and language and the perfect beauty of his expressions vividly recall the spirit of Sappho's poems. He resembles her too in his keen appreciation of the beauties of nature; see *Frag.* I.; VII. α', β', γ'. On the other hand he is strongly distinguished from the Lesbian and indeed all other lyric poets by the somewhat remarkable fact that his love-songs are not monodic but choral. This is manifest from the nature of the metre; and it is not easily intelligible how such purely personal feelings as his poems appear to express could be the subject of an ordinary choral representation. Welcker has an ingenious conjecture—it is little else—that the odes were sung at beauty-contests by choruses of boys. If so, we could to some extent compare them with the choral songs of Alcman, in which, as we have seen, the poet often breaks off from his proper subject to pay compliments to his girl-choristers. Apparently, however, the love-songs of Ibycus were not mere digressions of this kind, but the main theme, as we gather from the mention of an Ode to Gorgias, and from the address to Euryalus in *Frag.* III. A far closer com-

¹ See Bergk 16, 52, 53, 55, 62.

² See Welcker, *Kleine Schriften*, p. 241.

³ Cf. Cic. *Tusc.* iv. 33, 71: Maxime vero omnium flagrasse amore Rheginum Ibycum apparet ex scriptis.

parison is afforded by Pindar's choral scolion to Theoxenus (Pind. *Frag.* IX.).

Unsuited as choral poetry may be for love-songs, the irregular movements of its rhythm are most skilfully employed by Ibycus to give expression to the tremor and frenzy of his restless passion. Aristoph. *Thesmoph.* 162 speaks of Ibycus as 'softening melody' (χυμίζειν ἁρμονίαν), and assuredly the accompaniment which followed such metre as that of *Frag.* II., ἔρος αὖτε με λυγνέουσι κ.τ.λ., must have been of a peculiarly sweet and appealing nature, which sterner critics might condemn as enervating. The extant fragments are only too scanty; but as the most important, *Frag.* I., II., III., are quoted not to illustrate some curious point of grammar or mythology or the like, but apparently with approval of their poetical merit, they are perhaps specimens of his best work, and we have only to regret that no more has been preserved. It is strange that the poems of Ibycus, though he was ranked as one of the nine great lyric poets, seem to have attracted so little attention among ancient critics. Probably he was outstripped by Stesichorus in the sphere of Epico-lyric, and perhaps his experiments in choral love-poetry were on the whole unsatisfactory. At the court of his patron Polycrates it is easy to understand that the lighter and more playful verses of Anacreon won greater popularity.

IBYCUS

I

[Bergk, 1]

-ω-ω-ω-ω-^
 -ω-ω-ω-ω-^
 -ω-ω-ω-ω-^
 -ω-ω-ω-ω-ω
 -ω-ω-ω-ω-ω 5
 -ω-ω-ω-ω-ω
 -ω-ω-ω-ω-ω-ω-^
 -ω-ω-ω-ω-ω-ω-ω-^
 ω:-ω-ω-ω-ω
 -ω-ω-ω-ω-ω 10
 -ω-ω-ω

Ἦρι μὲν αἶ τε Κυδώνιαι
 μαλίδες ἀρδόμεναι ῥοᾶν
 ἐκ ποταμῶν, ἵνα παρθένων
 κῆπος ἀκήρατος, αἶ τ' οἶνανθίδες
 αὐξόμεναι σκισροῖσιν ὕφ' ἔρνεσιν 5
 οἶναρῆσι θάλαθ' οἶσιν· ἐμοὶ δ' ἔρος
 οὐδ' ἐμὴν κατὰ κοιτοῦ ὥραν, ἅθ' ὑπὸ στεροπᾶς φλέγων
 Θρηῖκιος Βορέας, ἀΐσσων παρὰ Κύπριδος ἀζαλέαις
 μαλίσσιν ἐρεμνὸς ἀθαμβήης
 ἐγκρατέως παιδόθεν φυλάσσει 10
 ἀμετέρως φρένας.

II

[Bergk, 2]

υυ: - υυ - υυ - υυ - υυ - υυ - υυ - υυ - υυ - \wedge
 -: - υυ - υυ - υυ - υυ - υυ - υυ - υυ - υυ -
 -: - υυ - υυ - υυ - \wedge
 - υυ - υυ - υυ - υυ - υυ - υυ - υυ -
 υυ: - υυ - υυ - υυ - υυ - υυ - υυ - \wedge

5

Ἔρος αὐτὲ με κυανέοισι ὑπὸ βλεφάροις τακέρ' ὄμμασι δερκόμενος
 κηλήμασι παντοδαποῖς ἐς ἄπειρα δίκτυα Κύπριδός με βάλλει.
 ἦ μὰν τρομέω νιν ἐπερχόμενον,
 ὥστε φερέζυγος ἵππος ἀεθλοφόρος ποτὶ γῆρα
 ἀέκων σὺν ὄχεσφι θοοῖς ἐς ἀμιλλαν ἔβα.

5

III

[5]

- υυ - υυ - υυ - υυ - υυ - υυ -
 * * *
 - υυ - υυ - υυ - υυ - υυ - υυ -
 - υυ - υυ - υυ - υυ - υυ - υυ - υυ - υυ - υυ -

Εὐρύαλε γλυκεῖαν Χαρίτων θάλας,

* * *

καλλικόμων μελέδῃμα, σὲ μὲν Κύπρις
 ἅ τ' ἀγανοβλέφαρος Πειθὼ ροδέοισιν ἐν ἄνθεσι θρέψαν.

IV

HERCULES

[16]

- υυ - υυ - υυ - \wedge
 - υυ - υυ - υυ - \wedge
 - υυ - υυ - υυ - υυ - υυ - υυ -
 - υυ - υυ - υυ - υυ - υυ - υυ - \wedge

Τούς τε λευκίππους κόρους
 τέκνα Μολιόνας κτάνον,
 ἄλικας ἰσοκεφάλους, ἐνιγυίους,
 ἀμφοτέρους γεγαῶτας ἐν ὥεω ἀργυρέῳ.

V

[Bergk, 9]

— : — ∪ — — — ∪ — ∪ — — — ∪ — ∪ — ∪
— ∪ — ∪ — ∪

Γλαυκώπιδα Κασσάνδραν ἔρρασιπλόκαμον κόουραν Πριάμοιο
φᾶμις ἔχῃσι βροτῶν.

VI

[24]

˘ : - ˘ - ˘ ˆ ˘ - ˘ - ˘ - ^
 ˘ : - ˘ - ˘ - ˘ - ˘

Δέδοικα μή τι παρὰ θεοῖσιν ἀμβλακῶν
τιμὰν πρὸς ἀνθρώπων ἀμείψω.

VII

 (α')

[6]

— 3 — 3 — 3 — 3
— 3 — 3 — 3 — 3 — 3 — 3

Μύρτα τε καὶ ἴα καὶ ἐλίχρυσος
μᾶλά τε καὶ ρόδα καὶ τέρεϊνα δάφνη.

(β')

[7]

~~~~~^

Τᾶμος ἄϋπνος κλυτὸς ὄρθρος ἐγείρησιν ἀηδόνας . . .

(γ')

[3]

UU : -- UU - UU L - UU - UU - U

Φλεγέθων, ἄπερ διὰ νύκτα μακράν σείρια παμφανόωντα.

## VIII

[27]

Οὐκ ἔστιν ἀποφθιμένοις ζωῆς ἔτι φάρμακον εὑρεῖν.



## ANACREON

Fl. c. 530.

IN the fragments from Anacreon we have poetry very distinct in character from that of any of his predecessors. As a monodic poet, who writes chiefly of love and wine, he is the successor of Alcaeus and Sappho, and the three together are almost the only Greek representatives of Lyric poetry, as we understand it, namely of the subjective and personal order. But beyond this Anacreon has little in common with the Lesbians. He alone of all the Melic poets proper employed the Ionic dialect, though we must remember that in avoiding the Epico-Doric of ordinary choral Lyric, and in keeping to his own dialect for the inartificial expression of his own feelings, he is still at one with Alcaeus and Sappho. In metre, although his individual lines are of a similar character to those of the Lesbian poets, he usually abandons the four-line stanza which they employed with such effect, and leaves himself more liberty for the expression of his less concentrated thoughts.

But it is not in these external characteristics alone that he differs from the other Melic writers. He is the only genuine court poet; that is to say, while plenty of Greek authors found patrons among the Tyrants, none of them exhibit in their writings the influence of their environment to anything like the same extent as is done by Anacreon. His poems transport us far from the life of a Hellenic citizen, with its eager activity in peace and in war. The favourite of a Tyrant has no burdensome rights or duties; he has simply to drink, love, be merry, and to write graceful poetry.

Finally, Anacreon is the only Melic poet whose writings

reflect vividly the temperament of the Ionic Greeks, who dwelt upon or close by the coasts of Asia Minor, and who were thus subject to the relaxing influence of the East. He would never have vexed his mind and body, like Alcacus, in struggling for political mastery; still less would he have dreamt of abandoning daily comfort and life itself at the call of duty, like the typical Spartan. His was just the calibre of those Ionians who flung away the prospect of victory before Lade, because a few days' discipline and hard work were quite intolerable to them.

An inhabitant of Teos, we hear of Anacreon as among those who, when the reduction of their city by Harpagus was imminent, escaped slavery by fleeing to a new home at Abdera, about the year 540 B.C. It was probably at this time that he made his acquaintance with the evils of warfare, an acquaintance which brought him little credit, if we may judge from an apparent confession in *Frag.* XXIX. d. (*v.* note *ad loc.*). Neither was his love of freedom so great as to hinder him from accepting the invitation of the Tyrant Polycrates to Samos, and he lived in close friendship with his patron<sup>1</sup> until the murder of the latter in 522 B.C. Anacreon had long since established a Hellenic reputation; and Hipparchus<sup>2</sup> invited him to add lustre to his princely household, sending a fifty-oared vessel to escort him to Athens. Here he must have been in intimate acquaintance with Simonides, and also on terms of friendship with many of the great Athenian families,<sup>3</sup> and the citizens in general showed their appreciation of the poet by raising a statue in his honour.<sup>4</sup>

His movements after the death of Hipparchus (514) or the expulsion of Hippias (510) are uncertain. It is not likely that he remained in or revisited Athens, like Simonides, for his poetical style and general temperament were little suited to the taste of a democracy.<sup>5</sup> An epigram

<sup>1</sup> Hdt. iii. 121, and Strabo, xiv. 638.

<sup>2</sup> Plat. *Hipp.* 228 C.

<sup>3</sup> Plat. *Charmid.* 157 E.

<sup>4</sup> Pausan. i. 25. 1.

<sup>5</sup> Compare Append. Anac. 8, where he speaks of himself as οὐδ' ἀποτίσι προσσηΐς.

ascribed to the poet himself (Bergk, No. 103) speaks of a votive offering of a Thessalian prince, Echekratidas, from which the rather unsafe but not improbable conjecture is drawn, that Anacreon on leaving Athens, like Simonides, enjoyed the hospitality of the Aleuadae.<sup>1</sup>

Lucian, *de Macrob.*, c. 26, tells us that he reached the age of eighty-five, and he himself speaks of his grey hairs which yet have not abated the ardour of his passions, and similarly we find him represented on Tean coins as an aged voluptuary.

The character of Anacreon is readily discernible in his extant verses. He presents us with an excellent and agreeable type of the refined man of pleasure. He studiously avoids all things earnest or serious, and all things painful even in word (*v. El.* 94, Bergk). He is not a hedonistic philosopher, who, dissatisfied with the brevity and the trouble of existence, betakes himself on principle to the studied pursuit of enjoyment; rather it was a matter of pure inclination and good fortune with Anacreon not to be touched by the sorrows of life, and to take a fresh and joyous delight in its pleasures. He dreads death, which will bring an end to his gay, ephemeral existence; but his feeling is not one of heartfelt terror, and he can speak of the subject in the same careless, graceful tone (No. XXII.) with which he might describe an unsuccessful flirtation. Even in his favourite pursuits of wine and love there is no trace, I will not say of the terrible earnestness of Sappho, but even of strong emotion.

Ἐρῶ τε δῆϋτε κοῦκ ἐρῶ  
Καὶ μαίνομαι κοῦ μαίνομαι

is the key-note to his happy temperament. Eros to him is not the dreaded deity portrayed by Ibycus, but a sportive god who playfully vexes the poet with his golden ball (No. VI.); and when his attacks become too annoying, Anacreon proposes, with wine and merriment as his seconds, to box with the god whom Sophocles calls 'unconquered in

<sup>1</sup> Cf. *infra*, Biog. of Simonides, p. 199.

battle' (No. XIV.). Similarly his Bacchic songs are written, we are told, in sobriety,<sup>1</sup> and Aelian deprecates the notion of his being a debauchee, Μὴ γάρ τις . . . τὸν ποιητὴν τὸν Τῆϊον . . . ἀκόλαστον εἶναι λεγέτω. If we feel disposed to quarrel with Anacreon as a poet without poetic fire, and to draw invidious comparisons between him and the more ardent song-writers of Greece, we are withheld by the charm of his marvellous ease and grace.<sup>2</sup> It is not so much that he falls behind other Melic poets; he stands apart from them in an entirely different sphere of poetry, and in that sphere it is hardly too much to say that he attained as near as may be to perfection.

Anacreon was a hater of all things unrefined or excessive. He detests persons of a jarring and difficult disposition, and loves the easy-tempered (No. XIX.); he admits that, probably for this reason, he is not friendly to the common citizens (Append. Anac. 8). He dislikes a man, who over his wine-cups neglects the Muses and talks of quarrels and 'tearful war' (*Eleg.* 94). He despises sottishness as barbaric, and looks for wine to quicken and not to stultify his wits. Ath. XI. 463A speaks of Anacreon as ὁ χάρις, and the epithet is well-deserved. This quality, the poet himself says (No. XX.), is the foundation of his popularity, and he reserves his love only for those who exhibit a similar character (No. XXI.). As with the man so also in his poetry it is the χάρις, its grace and refinement, which chiefly delights us; and all the more because these good qualities come with the most complete spontaneity. There is no trace of his employing laborious care and workmanship<sup>3</sup> to produce his effects; whatever Anacreon wrote was sure to be pleasing and faultless of its kind. Plato speaks of Anacreon as the Wise.<sup>4</sup> He can hardly have applied the epithet to him in the same sense as he does to Simonides (*v.* p. 202) or as it is applicable to any of the poets who dealt with the

<sup>1</sup> Athen. x. 429 B, and cf. note on XVI.

<sup>2</sup> 'Sa grâce infinie et sa légèreté charmante.'—Burnouf.

<sup>3</sup> 'Non elaboratum ad pedem,' Hor. *Epod.* xiv. 12, of Anacreon.

<sup>4</sup> 'Ἀνακρέοντος τοῦ σοφοῦ,' *Phaed.* 235 C.

great subjects of life. Anacreon, so far as we can infer and judge, carefully abstained from anything of the kind ; and in his instance the epithet probably signifies that he was a man of consummate poetic taste and skill.

His genius was not one-sided, as might appear from the Melic fragments ; he also wrote elegies and epigrams, some of those which remain displaying no small merit (*e.g.* Bergk, Nos. 101, 113). We have besides in No. XXIII. an example of powerful stinging satire, which shows that the pleasure-loving poet could prove himself on occasion no mean antagonist. His skill is nowhere more apparent than in his command of metre. His favourite Glyconics and Pherecrateans might easily tend to monotony, were it not for the slight but effective varieties which he introduces. In the lines Ἀναπέτομαι δὴ πρὸς Ὀλυμπον πετρύγεσσι  
ζούφαις, &c. &c., the impression of an angry flutter of disappointment is admirably conveyed by the metre ; while in *Frag.* XIX. ἐγὼ δὲ μισέω, &c. &c., where the poet is in a comparatively reflective mood, the metrical effect is correspondingly calm, the dactyls being followed by the slower trochees. But it is in the song beginning Πῶλε  
Θρηκίη τί δὲ με, &c. &c. (No. V.) that the poet surpasses himself. Here the rhythmical movement, simple and easy as it appears, is a brilliant work of art in itself ; and we are readily able to appreciate the force of the expression applied by Aristophanes, *Thesm.* 162, to Anacreon as to Ibycus, that he softened melody ‘*χρμίζειν ἁρμονίας.*’

There are certain peculiarities in Anacreon's treatment of this branch of his art which deserve attention. As I have mentioned above, although he makes use of a variety of the usual lyric metres, such as the logaoedic, choriambic, and Ionic, he seldom employs the four-line stanza so common in Sappho and Alcaeus. The distinguishing feature in his poetry is the ‘system’, or series of short and not wholly independent lines, generally wound up by a clausula ; and one of the most important of these systems consists of Glyconics (— ◡ ◡ ◡ — ◡ —), with a Pherecratean (— ◡ ◡ ◡ — —) as a clausula, the latter recurring, not at regular intervals, but as best adapted to the nature of the



subject or the demand for rhythmical variety. Each of the lines before the clausula is so far independent, in that the 'wortschluss' is in all cases observed,<sup>1</sup> and all but very slight elisions avoided; on the other hand no certain cases of hiatus occur, nor is the final syllable treated as 'anceps'; for in the three instances where it appears to be short (viz., *Frag.* II. l. 1 ἑλαιοφύλλῳ, *Append.* 1 κεκορημένε, *Append.* 3 κοιλώτερη), it is really prolonged by being succeeded in the next line by the double consonants ξ, σμ, στ respectively. In the Glyconics the first foot was probably originally treated as the 'basis';<sup>2</sup> and hence assumes no less than three forms, —υ, —υ, and υ—. Of these the Iamb occurs very rarely,<sup>3</sup> the trochee is equally uncommon,<sup>4</sup> wherein we may contrast the Glyconics in Catullus LXI. in which the pure trochee is almost universal; so that in Anacreon, as in the choriambics of Horace, the basis nearly always assumes the form of the spondee, or, to speak more precisely, of the irrational trochee. The Pherecratean in Anacreon ends in a long vowel without exception, and there is little doubt that it is not an acatalectic tripod, —υ—υ—υ, but a brachycatalectic tetrapody, —υ—υ—υ—υ. In Catullus *l.c.*, on the other hand, the final syllable is frequently short, *e.g.* 'Hymen, O Hymenae,' 'Prodeas nova nupta.'

Another favourite system with Anacreon, in which also hiatus, elision, and the 'syllaba anceps' at the end of the line are avoided, consists in a series of what are called 'broken dimeters' (διμετρὰ ἀνακλῶμενα) thus: υ—υ—υ—υ—υ, each line being a 'broken' or resolved form of an Ionic dimeter, υ—υ—υ—υ—υ. (See *Frag.* XIV, XV, XVI., etc.) The Ionic dimeter itself frequently occurs either as a clausula (*e.g.* *Frag.* XVI. l. 11, ὑποπίνοντες ἐν ὕμνοις), or as a mere variety (*e.g.* *Id.* l. 5). The 'broken dimeters' should probably be regarded as brachycatalectic, while in the Ionic there is a pause after the last syllable equivalent to two short syllables, as indicated in the scheme.

<sup>1</sup> Contrast Catull. lxi. 86.

<sup>2</sup> See W. Christ's *Metrik.* p. 517.

<sup>3</sup> *Frag.* XII. l. 1; *Append.* Anac. 4 and 8.

<sup>4</sup> *Append.* 1, 6.



# ANACREON

## I

[Bergk, 89]

⊖ : ∠ ⊖ — ⊖ — ⊖ — ^

Ἐρᾶ τε δηῦτε κοῦκ ἔρω  
καὶ μαινομαι κοῦ μαινομαι.

## II

TO ARTEMIS

[1]

— ⊖ — ⊖ — ⊖ — ⊖ — ^ and — ⊖ — ⊖ — ⊖ — — ^

Γουνοῦμαί σ' ἐλαφροβόλε,  
ξανθή παῖ Διός, ἀγρίων  
δέσποιν' Ἄρτεμι θηρῶν·  
ἥ κου νῦν ἐπὶ Ληθαίου  
δίνῃσι θρασυκαρδίων  
ἀνδρῶν ἐσκατορᾶς πόλιν  
χαίρουσ' οὐ γὰρ ἀνημέρους  
ποιμαίνεις πολιήτας.

5

## III

TO BACCHUS

[2]

ὦναξ, ὦ δαμάλης Ἐρως  
καὶ Νύμφαι κυανώπιδες  
πορφυρέη τ' Ἀφροδίτη  
συμπαίξουσιν· ἐπιστρέφει δ'  
ὕψηλῶν κορυφᾶς ὀρέων,

5

γουνοῦμαί σε· σὺ δ' εὐμενής  
ἔλθ' ἡμῖν, κεχαρισμένης δ'  
εὐχολῆς ἐπακούειν.

Κλεοβούλῳ δ' ἀγαθὸς γενεῷ  
σύμβουλος· τὸν ἐμὸν δ' ἔρωτ',  
ὦ Δεόνυσε δέχεσθαι.

10

## IV

[Bergk, 65]

(Τὸν) Ἔρωτα γὰρ τὸν ἀβρόν  
μέλομαι βρύοντα μίτραις  
πολυανθέμοις αἰεΐδειν·  
ὅδε γὰρ θεῶν δυναστής  
ὅδε καὶ βροτοὺς δαμάζει.

5

## V

[75]

— — — — —  
— — — — —

Πῶλε Θρηκίη, τί δὴ με λοξὸν ὄμμασιν βλέπουσα  
νηλεῶς φεύγεις, δοκέεις δέ μ' οὐδὲν εἰδέναι σοφόν;

Ἴσθι τοι καλῶς μὲν ἄν τοι τὸν χαλινὸν ἐμβάλοιμι,  
ἡνίας δ' ἔχων στρέφοιμί (σ') ἄμφι τέρματα δρόμου.

Νῦν δὲ λειμῶνάς τε βόσκειαι κοῦφά τε σκιρτῶσα παίζεις·  
δέξιον γὰρ ἵπποσείρην οὐκ ἔχεις ἐπεμβάτην.

5

[76]

Κλυθί μευ γέροντος εὐθείρα χρυσόπεπλε κοῦρα.

## VI

[14]

Σφαίρῃ δηῦτέ με πορφυρέῃ  
βάλλων χρυσοκόμης Ἔρωσ  
νήνι ποικιλοσαμβάλῳ  
συμπαίζειν προκαλεῖται·



## XII

[Bergk, 8]

Ἐγὼ δ' οὐτ' ἂν Ἀμαλθίης  
 βουλοίμην κέρας, οὐτ' ἔτεα  
 πεντήκοντά τε καὶ ἑκατον  
 Ταρτήσσου βασιλεῦσαι.

## XIII

[19]

— — — — — ^  
 x  
 — — — — — ^

Ἄρθεις δηῖτ' ἀπὸ Λευκάδος  
 πέτρης ἐς πολιὸν κύμα κολυμβῶ μεθύων ἔρωτι.

## XIV

[62]

ω: — — — — ^

Φέρ' ὕδωρ, φέρ' οἶνον, ὦ παῖ,  
 φέρε δ' ἀνθεμοῦντας ἡμῖν  
 στεφάνους, ἔνθεινον, ὡς δῖ  
 πρὸς Ἐρωτα πυκταλίζω.

## XV

[61]

Παρά δηῖτε Πυθόμανδρον  
 κατέδυν Ἐρωτα φεύγων.

## XVI

[63]

ω: — — — — ^ and ω — — — — —

Ἄγε δὴ φέρ' ἡμῖν, ὦ παῖ,  
 κελέβην, ὅπως ἄμυστιν  
 προπίω, τὰ μὲν δέκ' ἐγχείας  
 ὕδατος, τὰ πέντε δ' οἴνου

κυάθους, ὥς ἀνυβρίστως 5  
ἀνά δηῦτε βασσαρήσω.

Ἄγε δηῦτε μηκέθ' οὔτω  
πατάγω τε κάλαλήτω  
Σκυθικὴν πόσιν παρ' οἴνω 10  
μελετωῶμεν, ἀλλὰ καλοῖς  
ὑποπίνοντες ἐν ὕμνοις.

## XVII

[Bergk, 90]

☐: / — ☐ — ☐ — ☐ — ^

Μήδ' ὥστε κύμα πόντιον  
λάλαζε, τῇ πολυκρότῃ  
σὺν Γαστροδῶρῃ καταχύδην  
πίνουσα τὴν ἐπίστιον.

## XVIII

[17]

— ☐ — ☐ — ☐ — ^  
— ☐ — ☐ — ☐ — ^

(a) Ἡρίστησα μὲν ἱτρίου  
λεπτοῦ μικρὸν ἀποκλάς,  
οἴνου δ' ἐξέπιον κάδον,  
νῦν δ' ἄβρωῶς ἐρόεσσαν  
ψάλλω πήκτιδα τῇ φίλῃ  
κωμάζων παῖδ' ἰ) ἄβρῃ.

[18]

(b) Ψάλλω δ' εἴκοσι (Λυδόν)  
χορδῆσιν μαγάδην ἔχων  
ὦ Λεύκασπι, σὺ δ' ἡβᾶς.

## XIX

[Bergk, 74]

$$\frac{1}{\sqrt{2}} \left( \frac{1}{\sqrt{2}} (\psi_1 + \psi_2) - \frac{1}{\sqrt{2}} (\psi_3 + \psi_4) \right)$$

πάντας, ὅσοι χθονίους ἔχουσι ῥυθμούς  
καὶ χαλεπούς· μεμάθηκά σ', ὦ Μεγίστη,  
τῶν ἀβακίζομένων.

## XX

[45]

$\omega : \text{---}'\cup - \cup '\text{---}\cup\cup'\cup - \cup' - \Lambda$

Ἐμὲ γὰρ — λόγων εἵνεκα παῖδες ἂν φιλοῖεν.  
χαρίεντα μὲν γὰρ ᾔδω χαρίεντα δ' οἶδα λέξαι.

## XXI

[44]

Ἑραμ.αι (δέ) τοι συνηβᾶν,  
χαριτοῦν ἔχεις γὰρ ἡθεός.

## XXII

[43]

Πολλοὶ μὲν ἡμῖν ἤδη  
κρόταφοι κάρη τε λευκόν,  
χαρίεσσα δ' οὐκέθ' ἤβη  
πάρα, γηράλαιοι δ' ὀδόντες.

Γλυκεροῦ δ' οὐκέτι πολλός  
βίοντος χρόνος λείπεται·  
διὰ ταῦτ' ἀνασταλῶ  
θαυμά Τάρταρον δεδοικώς.

Ἄλδew γάρ ἐστι δεινός  
 μυχός, ἀργαλέῃ δ' ἐς αὐτόν  
 κáθoδoς· καὶ γὰρ ἔτοιμον  
 κατὰβάντι μὴ ἀναβῆναι.





## XXVI

[Bergk, 41]

$$\cup\cup:\acute{\cup}-\cup\cup\acute{\cup}-\cup\cup--\cup\cup--\neg$$

(Ο) Μεγίστης δ' ὁ φιλόφρων δέκα δὴ μῆνες ἐπεὶ τε  
στεφανοῦται τε λύγῳ καὶ τρύγα πίνει μελιηδέα.

## XXVII

[20]

(1. 2)  $\begin{array}{c} \times \\ -\cup-\cup\cup\cup-\cup\cup\cup-\cup\cup-\cup\cup-\wedge \end{array}$

Τίς ἐρασμῖν  
τρέψας θυμὸν ἐς ἥβην τερένων ἡμιόπων ὑπ' αὐλοῶν  
ὀρχεῖται.

## XXVIII

[54]

(a)  $\cup\cup:\acute{\cup}-\cup\acute{\cup}-\cup\cup\acute{\cup}-\neg$

Ἐπὶ δ' ὀφρύσιν σελίνων στεφανίσκους  
θέμενοι θάλειαν ὀρτὴν ἀγάγωμεν  
Δεονύσω.

[39]

(b) Πλεκτὰς δ' ἰποθυμίδας  
περὶ στῆθεσι λωτίνας ἔθεντο,

## XXIX

[70]

(a)  $\acute{\cup}\cup\cup-\cup\cup\cup-\cup\cup-\cup\cup-\cup$

Ὀρσόλοπος μὲν Ἀρης φιλέει μεναίχμαν.

[72]

(b) Νῦν δ' ἀπὸ μὲν στέφανος πόλεος ὄλωλεν.

[114]

(c)  $\acute{\cup}\cup-\cup\acute{\cup}\cup-\cup\acute{\cup}\cup-\cup\acute{\cup}\cup-\wedge$

Ἀλκίμων σ', ὠριστοκλείδῃ, πρῶτον οἰκτεῖρω φίλων,  
ὥλεσας δ' ἥβην ἀμύνων πατρὶδος δουλητήν.

[20-28]

$$\acute{\cup}\cup\cup-\acute{\cup}\cup\cup-\acute{\cup}\cup\cup-\cup\cup-\wedge$$

(d) — ἐγὼ δ' — ἀπ' αὐτῆς φύγον ὥστε κόκκυξ  
ἀσπίδα ῥίψας ποταμοῦ καλλιρόου παρ' ὄχθας.

## XXX

[Bergk, 48]

ω : ′ — υ υ ′ υ — υ ′ υ — υ

Ἀπέκειρας δ' ἀπαλῆς κόμης ἄμωμον ἄνθος.

## XXXI

[83]

ω : ′ υ υ — ′ υ — υ υ — ^

υ : ′ υ υ — ′ υ — υ υ — ^

Στεφάνους δ' ἀνὴρ τρεῖς ἑκάστος εἶχεν  
τοὺς μὲν ῥοδίνους, τὸν δὲ Ναυκρατίτην.

## XXXII

[32]

— υ υ — — υ υ — υ — υ

— υ — υ — υ — υ — υ — υ

Ὀινοχῆει δ' ἀμφίπολος μελιχρόν  
οἶνον, τρικύαθον κελέβην ἔχουσα.

## SIMONIDES

B.C. 556-467.

THE life of Simonides is of great interest, if for no other reason than that with his eighty-nine years of vigorous manhood he is linked on the one hand with the older and simpler Greece, to which all our Melic poets have so far belonged, and on the other with that new world of thought which, for good and for evil, developed so rapidly after the Persian wars. We are now no longer in the region of conjecture or of pure ignorance, but have the opportunity of attaining to something like historical accuracy with regard to the most important details of the poet's life and work. We are approaching the period when really authentic Greek history begins; for the first Greek historian, Herodotus, was born in 484 B.C., seventeen years before the death of Simonides. The poet's career was intimately associated with such tangible characters as the Pisistratids, Themistocles, Pausanias, and Hiero; and some of the best of his surviving poems, especially those of a non-Melic order, relate to the great events of the Persian wars. Finally we have ample testimony from various sources with regard to facts bearing upon his life.

It is fortunate that we are able to form this comparatively close acquaintance with the poet's career; for his name marks an epoch in the history of Greek Lyric poetry. The Elegy, the Threnos, the Dithyramb, the Epinician Ode, and in particular the Epigram, take a new departure in the hands of Simonides. Above all, the vocation of a lyric poet now assumes a very different character; for he first made of his art a paid profession, and discarding local ties and sympathies placed his genius at the command of all

who could afford to pay for it. For the time he raised the art of choral poetry to the highest pedestal; but he had fatally sapped its foundations, and although it was upheld in all its splendour by the magnificent genius of Pindar, it was soon to degenerate and collapse.

Simonides was born at Ioulis in Ceos in the year 556,<sup>1</sup> a date which he himself verifies in an Epigram stating that he was eighty years old in the Archonship of Adimantus.<sup>2</sup> Ceos was inhabited by Ionians, and those who believe in marked distinctions of character between the various branches of the Hellenic race, may trace in Simonides much of the readiness and shrewdness, and not a little of the want of depth and lofty principle often ascribed to the Ionic temperament. His vocation as a choral poet found an opportunity of developing itself in his own island in connection with religion, for he appears<sup>3</sup> to have taken some official part in the cult of Bacchus, and Athenaeus *l.c.* speaks of him as 'teacher of the chorus' (διδάσκειν τοὺς χορούς) at a neighbouring city Carthaea, which was devoted to the worship of Apollo. His ambition, however, impelled him to seek a wider sphere for his talents, and we must assume that he had already won something like an Hellenic reputation when we hear of him at the court of the Pisistratids, where Hipparchus, consistently with his active patronage of literature and the arts, showed special favour to Simonides.<sup>4</sup> He now became associated with Anacreon and Lasus of Hermione; and with the latter he was on terms of unfriendly rivalry,<sup>5</sup> as he was subsequently with Pindar at the court of Hiero.

Lasus' special province was the Dithyramb, and enmity may well have arisen between the two poets as rivals in this branch of lyric poetry, for since the Dithyramb was particularly connected with the chief public festivals of the Athenian citizens, and since it was the aim of the tyrants

<sup>1</sup> Schol. Ar. *Wasps*, 1402.

<sup>2</sup> Epigram 147, Bergk.

<sup>3</sup> Athen. x. 456.

<sup>4</sup> αἰ περὶ αὐτὸν εἶχε, μεγάλοις μισθοῖς καὶ δώροις πείθων, Plat. *Hipparch.*

228 C.

<sup>5</sup> Schol. *Wasps*, *l.c.*

to educate their subjects as much as possible (Plat. *Lc.*) it is likely that Simonides, who subsequently attained great distinction in Dithyrambic poetry, first gave his attention to it under the patronage of the Pisistratids.

The next patrons of Simonides were the Scopadae and Aleuadae, the great Thessalian families to whom he betook himself probably on the fall of the Pisistratids in 510 B.C., or perhaps on the assassination of Hipparchus in 514. He celebrates a member of the house of Scopadae in a well-known ode (No. IX.), in which with admirable adroitness he avoids censuring a notorious villain, and yet does no violence to his own moral principles; and a familiar anecdote concerning Simonides and the Scopadae is told by Cicero<sup>1</sup> and other authorities in connection possibly with this or at any rate with a similar poem in honour of that family. They complained that Simonides dwelt too much on the praise of the Dioscuri and not enough on the glory of his patrons; and they accordingly paid him only half the stipulated reward, recommending him to apply to the Dioscuri for the rest. Presently, while they were still sitting at the banquet in honour of the occasion for which the song was composed, a message came in that two strangers wished to speak with the poet outside. No sooner had he left the banquet-hall than the building collapsed with a crash and buried the impious revellers, while to Simonides the Dioscuri had paid their debt. The kernel of truth in the story seems to be that some sudden disaster certainly did overwhelm the Scopadae,<sup>2</sup> perhaps, as Schneidewin suggests, the result of a successful conspiracy on the part of the oppressed Thessalians. Simonides, however, bore no grudge against them, as the story would imply, since he lamented their fate in a *Threnos*, of which a fine specimen still remains (*Frag.* III.).

From Thessaly he returned to Athens, probably because he prudently foresaw the amplest employment for his great talents in a state which was rapidly coming to the front. The fact that he had been a favourite of the now much-abused Pisistratids in no way impaired his popularity with

<sup>1</sup> *Orat.* ii. 86.

<sup>2</sup> See on *Frag.* III. and *Athen.* x. 438.



the new democracy ; and with a truly laudable impartiality he sang the praises of the assassins of his former patrons. (*Epig.* 156, Bergk.)

Ἦ μέγ' Ἀθηναίοισι φόως γένεθ', ἥνικ' Ἀριστο-  
-γείτων Ἰππάρχον κτεῖνε καὶ Ἀρμόδιος.

He threw himself, whether or not with a genuine enthusiasm, into the patriotic spirit of the anti-Medising Greeks, and it is in connection with the victories over the Persians that the poet won his greatest renown. The style of composition that he selected was not, with some exceptions, Melic, but the Elegy or the Epigram, for which the particular bent of his genius admirably fitted him. His elegy upon the victory at Marathon won him the prize, although he had no less formidable a competitor than Aeschylus ; and the two extant lines (Bk. 133) in which he tells how the Athenians 'fighting in the vanguard of the Greeks laid low the might of the gold-bedizened Medes', show that the prize was not ill-bestowed. The long roll of successes at Artemisium, Salamis, Mycale, Plataea, etc., all earned their meed of praise from the skilful poet ; but it is when he speaks of those who fell in the conflicts at Thermopylae that he reaches his highest strain. On this subject, besides a Melic passage of great power (*Frag.* I.), we have the well-known and immortal epigram :

ὦ ξεῖν' ἀγγέλλειν Λακεδαιμονίοις ὅτι τῇδε  
Κείμεθα τοῖς κείνων ῥήμασι περὶθόμενοι,

and many others of conspicuous merit. Thus we read (Bergk 99 and 100) how the comrades of Leonidas to 'win glory unquenchable for their country clad themselves in a dark cloud of death, and yet though dead have not died (οὐδὲ τεθνᾶσι θανόντες), but 'lie in the enjoyment of glory ever young (κείμεθ' ἀγῆραντῳ χρώμενοι εὐτυχίᾳ).'

As the poet-laureate of the Persian wars, Simonides was intimate with the great generals who led the Greeks to victory. His friendship with Themistocles is mentioned by Plutarch (*Them.* v.) in connection with an anecdote of the statesman refusing him an unreasonable request ; and we read in Plat. *Ep.* II. of his intimacy with Pausanias, to

whom he gave the pithy and appropriate advice μέμνησο ἄνθρωπος ὦν, Aelian adding that Pausanias during his last hours in the temple of Chalkioikos lamented that he had not heeded the poet's words.

In Melic poetry proper he appears to have devoted himself during this period chiefly to the Dithyramb, for he records (Bergk 145) that he won no less than fifty-six oxen and tripods, the prizes for the Dithyramb; and he is able to boast that he was successful even when he had reached the age of eighty (Bergk 147), in the archonship of Adimantus, B.C. 476. He introduced, or adopted, a considerable innovation in this class of poetry by extending it to subjects other than those connected with Dionysus, as is shown by one of his titles, 'Memnon'.<sup>1</sup>

Very shortly after the above date he retired to the court of Hiero at Syracuse, for we hear of him in 475 B.C. successfully intervening between Hiero and Theron of Agrigentum, who were on the point of war.<sup>2</sup> Hiero in his old age had followed the example of so many prominent Greek tyrants in attracting men of genius to his court, and Simonides with his nephew Bacchylides was in the company of Aeschylus and Pindar. At this time, apparently, began that enmity between Pindar and the two kinsmen, which is supposed to exhibit itself so frequently in the writings of the Theban poet. They were not only rivals contending in the same branch of poetry for the favour of their patron, but as men also they were in strong contrast, and it is likely that Pindar's temperament could not brook the easy self-complacence, the shallow principle, and adroit versatility of Simonides, which enabled him to adapt himself so readily to the caprice of the hour in poetry, in politics, and in morals. Simonides appears to have enjoyed the special favour of Hiero, and to have often stood to him in the relation of an influential counsellor, as in the affair with Theron; and similarly Xenophon represents the poet and the monarch as discussing together the nature of tyranny. Hieronymus tells us that he maintained his poetic activity

<sup>1</sup> Strab. xv. 728 B.

<sup>2</sup> Schol. Pind. *Ol.* ii. 29.

to the last, and several of his epigrams belong to the latest period of his life. At the age of eighty-nine (467 B.C.) he died at Syracuse, as we gather from Callimachus 71, where the ghost of Simonides inveighs against the Agrigentine general who during a war with Syracuse had violated his grave.

There must have been something singularly attractive about the man who could win the favour of such diverse patrons as the Pisistratids, the rude Scopadae, the arrogant Pausanias, and the Athenian democracy withal. To secure such success qualities more genuine were needed than mere clever insincerity, artfully adapting itself to all changes of persons and circumstances. Doubtless Simonides was not without the latter useful quality, but the universal popularity and esteem which he enjoyed were probably much more due to an amiable and tolerant disposition which naturally won for him the affection of his associates and friends, and led him to regard their shortcomings with laxity. He himself says, or Plato says for him, οὐ γὰρ εἰμι φιλόμωμος (*Frag.* IX., l. 5 note); and that σωφροσύνη, or moderation, for which he became proverbial,<sup>1</sup> was exhibited not only in his own life but in his judgments of men. The worst charge brought against his personal character is that of avarice, to which there is an abundance of testimony. Thus we have it recorded by Suidas that he was the first poet who wrote each composition for a fixed charge (cf. above), and Athen., xiv. 650, brings forward as an example of his greed the story of his selling the greater part of the allowances supplied to him by Hiero, a shrewd transaction for which the poet made a clever apology to his detractors (*v.* p. 204).

The reputation of Simonides did not rest entirely upon his poetry, he was also regarded by the ancients as a sage. For this statement we have ample authority *inter alia* in the works of Plato. Thus in *Rep.* i. 335 E, he speaks of Simonides, or Bias, or Pittacus 'ἢ τιν' ἄλλον τῶν σοφῶν τε καὶ μακκρίων ἀνδρῶν,' and a little before (331 E) on Simonides' definition of justice being given, Socrates remarks, 'ἀλλὰ μέντοι Σιμωνίδῃ γε οὐ ῥᾶδιον ἀπιστεῖν' σοφὸς γὰρ καὶ

<sup>1</sup> Aristid., περὶ παραφθ., iii. p. 645.

θεῖος ἀνὴρ.' In Plat. *Ep.* ii. 311, the intimacy of Simonides with Hiero and Pausanias is given as one of several illustrations of the natural tendency of great wisdom and great power to come together (πέφυκε ξυνιέναι εἰς ταὐτὸ φρόνησίς τε καὶ δύναμις μεγάλη). Again in *Protag.* 316 D, Homer, Hesiod and Simonides are spoken of as ancient professors of ἡ σοφιστικὴ τέχνη, who imposed their art upon mankind under the attractive disguise of poetry ; and still more emphatic is the passage in *Protag.* 343 seq., where Simonides, in his ambition to win a reputation for wisdom, is described as trying to prove himself a better man than Pittacus by attacking a dictum of that sage (see Notes on *Frag.* IX.). Indeed by the time of his birth Simonides almost belongs to the period in which the sages flourished, and though he made poetry his chief vocation, he often imitated in his poems and elsewhere the short pithy utterances characteristic of those early Sophists, if we may call them such.

The actual principles of his philosophy were not of a very elaborate nature. He accepts without question the simple religious and moral views of the early age in which he was born. The gods are omnipotent and ever-active rulers of the universe (ἅπαντα γὰρ ἐστὶ θεῶν ἥσσω, XX., l. 5) ; mankind alike in virtue and in happiness is frail and entirely dependent on the will of the gods (καπνίπλειστον ἄριστοι τοὺς (κε) θεοὶ φιλεῶσιν, *Frag.* IX. l. 14). Yet in a fine passage elsewhere (No. X.), in writing which presumably the poet had not to consider the dubious character of his patron to the same extent, he tells us that ἀρετὴ is to be attained only by the most strenuous efforts of mortals—his standard herein being far higher than that mediocrity which in *Frag.* IX. he pronounces to be satisfactory. In the Threnoi he gives expression to particularly gloomy views of man's lot on earth, such as are not uncommon in Ionic writers ; nor does he, like Pindar in similar compositions, hold out hopes of a brilliant after-life.

The wisdom and shrewdness of Simonides were not entirely the gift of nature. He gained much from his travels and extensive experience of widely different men



and governments, and much too from careful study. This is apparent from Pindar's invective (*Ol.* ii. 86), aimed, it is supposed, at Simonides, against poets who rely not upon natural genius, but on acquired knowledge and training. Indeed the greater part of Simonides' fragments bear the character of self-conscious finish rather than of spontaneity.

He was famous too for his ready wit, of which several examples are handed down to us. For example he declared that he sold Hiero's allowances in order to exhibit his patron's generosity (*μεγαλοπρέπεια*) and his own moderation (*κοσμιότης*). He assured Hiero's wife that it was better to be rich than wise, for you see the wise at the rich men's doors;<sup>1</sup> he remarked to a stranger who sat silent at a wine-party, 'Friend, if you are a fool you are acting like a wise man, but if you are wise, like a fool.'<sup>2</sup>

In his poetry he probably excelled above all in that part which does not here concern us—his Elegiac and Epigrammatic poems. For this difficult work his admirable tact, the terseness of his expression, and his self-restraint peculiarly fitted him, and it is greatly to the credit of Greece to have produced a poet who could celebrate her victories over the barbarian without one word of superfluous vain-glory. The most salient characteristics commented on in his Melic and other poetry are its exactitude and delicacy of expression, its sweetness, and its pathos. Thus in *Dion. Hal. Vett. Scrip. Jud.* we read *Σιμωνίδης παρρατηρεῖ τὴν ἐκλογὴν τῶν ὀνομάτων, τῆς συνθέσεως τὴν ἀκριβειαν*. Similarly Quintil. x. 64, says, 'Simonides *sermone proprio* et jucunditate quadam commendari potest,' and *Dion. Hal. de Comp. Verb.* c. 23, selects Simonides and Anacreon as the most conspicuous examples, next to Sappho, of the 'finished and decorative style (ὁ τῆς γλαφυρᾶς καὶ ἀνθηρᾶς συνθέσεως).' As an illustration of these criticisms we may take the Ode in honour of the heroes of Thermopylae (No. I.), which is a masterpiece of appropriate expression.

Simonides himself speaks of his songs as *τερπνότατα*,

<sup>1</sup> *Ar. Rhet.* ii. 16.

<sup>2</sup> ὦ ἄνθρωπε, εἰ μὲν ἡλίθιος εἶ σοφὸν πρᾶγμα ποιεῖς· εἰ δὲ σοφὸς ἡλίθιον.

and the critics are in agreement with him. He is said to have been called Μελικέρτης διὰ τὸ ἱδρὺ,<sup>1</sup> and in *Anth. Pal.* ix. 571, he is thus contrasted with Pindar:

Ἦλκαγεν ἐκ Θηβῶν μέγα Πίνδαρος· ἔπνευ τερπνὰ  
Ἦδυμελιφθόγγου Μοῦσα Σιμωνίδεω.

As a further criticism upon Simonides' composition we may apply his own remark that 'painting is silent poetry and *poetry is speaking painting*,'<sup>2</sup> for he excels in close realistic description. He brings before our eyes the swelling waters high above the head of the mother and child as they lie in the trough of the waves (*Frag.* II. l. 9, ὕπερθε τεῦν κομᾶν, ζ.τ.λ.); and a mere casual comparison of his hyporchem to the movement of a hunted stag is full of life in the picture he summons up of the averted neck of the prey in his last struggle for escape. Similarly Longinus *de Subl.* c. 15. 7, in speaking of the treatment of visions in the poets, gives the palm to Simonides for realism (ἐναργέστερος).

But the quality for which his poems received the most enthusiastic praise was their 'pathos.' 'Cea Naenia' (*Hor. Od.* II. i. 37), and 'lacrimae Simonideae' (*Cat.* 38. 8) were proverbial expressions. A grammarian in a life of Aeschylus says that Simonides surpassed the tragedian τῇ περὶ τὸ συμπαιθεῖς λεπτότητι. *Dion. Hal. Vett. Script. Jud.* II. vi. 420, places him above Pindar in the the same respect — καθ' ὃ βελτίων εὐρίσκεται καὶ Πινδάρου τὸ οἰκτιρίζεσθαι μὴ μεγαλοπρεπῶς ὥς ἐκείνος ἀλλὰ παιθητικῶς. And Quintilian, x. 64, says that he excelled all others 'in commovenda miseratione.' Fortunately we have one immortal specimen of his pathetic style remaining. I refer to the *Danae* passage, No. II., which is always regarded as a fragment from a Threnos. When we read this exquisitely touching poem we do not wonder that mourners sought the consolation of Simonides' simple pathos rather than of the majestic and exalted thoughts of Pindar.

Another branch of Melic composition in which he is said

<sup>1</sup> Schol. Arist. *Wasps*, 1402.

<sup>2</sup> Τὴν μὲν ζωγραφίαν ποίησιν σιωπῶσαν . . . τὴν δὲ ποίησιν ζωγραφίαν λαλοῦσαν. *Plut. de Glor. Athen.*, c. 3; cf. Lessing's *Laocoon*, *passim*.



to have excelled was the Hyporchem.<sup>1</sup> We have only two or three scanty fragments of this description remaining (No. XXIV. A, 1 and 2), in which he speaks of his skill at mingling dance and song, and of the intricacy of the movements he invented.

He was a very popular writer of Epinician Odes,<sup>2</sup> although his glory in this respect paled before that of Pindar. Probably in his hands the Epinician Ode first took the elaborated form which it exhibits in the Odes of his younger and greater rival. It was Simonides who raised it beyond the narrow limits of the particular occasion by introducing digressions, mainly into the region of mythology, a practice which he himself justifies in the words ἡ Μοῖσα γὰρ οὐκ ἀπόρως γέυσει τὸ πάρον μόνον, κ.τ.λ. (No. XXIV. B), and which is referred to by Schol. Pind. *Nem.* iv. 60, Σιμωνίδης παρεκβάσσει χρεῖσθαι εἰωθεν. In illustration there is the story already mentioned of the Epinician Ode on one of the Scopadae, in which he devoted so large a portion to the praise of the Dioscuri; and the long ethical discussion still extant (No. IX.), is generally, if incorrectly, supposed to be from an Epinicion (see note *ad loc.*). In this species of composition he appears to have been far from always maintaining the dignified tone which characterises Pindar's Odes. Thus we have in No. XVIII. a rather ungenerous punning allusion to a defeated antagonist, and Suidas remarks, οὗτος πρῶτος δοκεῖ μικρολογίην εἰσενεγκεῖν εἰς τὸ ᾄσμα.

It is difficult to estimate the loss that we have suffered in Simonides' poems. His genius was lacking perhaps in grandeur and in depth, but its perfection at all other points, and its universality, mark him as foremost among the Greek Lyric poets. Contemporary as he was with the period of the Drama, a further knowledge of his writings would have been of the highest value and interest in the study of the literature and the thought of his age.

<sup>1</sup> Plut. *Quæst. Symp.* IX. xv. 2.

<sup>2</sup> See Ar. *Clouds*, 1356; *Knights*, 407.

# SIMONIDES

## I

### THERMOPYLAE

[Bergk, 4]

L O - O O L O - -  
 L O - O L O L O - O - O  
 - : - O O - O O L O - O O - O O - O  
 - O O - O O L O - - - -  
 L O - O O L O - - - - O -  
 - : - O O - O O L O L O - - L O -  
 - O O - O O L O - O O - O -  
 - - - O O - O O L O L O - -  
 L O - O O - O O - -

5

Τῶν ἐν Θερμοπύλαις θανόντων  
 εὐκλεῆς μὲν ἅ τύχα, καλὸς δ' ὁ πότμος,  
 βωμὸς δ' ὁ τάφος, πρὸ γόων δὲ μνηστis, ὁ δ' οἶκτος ἔπαινος.  
 ἐντάφιον δὲ τοιοῦτον οὐτ' εὐρώς  
 οὔθ' ὁ πανδαμάτωρ ἀμαυρώσει χρόνος.  
 Ἀνδρῶν ἀγαθῶν ὅδε σακὸς οἰκέταν εὐδοξίαν  
 Ἑλλάδος εἴλετο· μαρτυρεῖ δὲ Λεωνίδα  
 ὁ Σπάρτας βασιλεὺς, ἀρετᾶς μέγαν λελοιπῶς  
 κόσμον ἀένχόν τε κλέος.

5

## THRENOI

## II

## DANAE AND PERSEUS

[Bergk, 37]

υυ:—υυ—υυ— $\wedge$   
 υυ:—υυ—υυ—υυ—  
 —υυ—υυ—υυ—υυ—  
 —υυ—υυ—υυ—υυ— $\wedge$   
 —υυ—υυ—υυ—  
 5  
 υυ:—υυ—υυ—υυ—  
 —υυ—υυ—υυ—  
 —υυ—υυ—υυ— $\wedge$   
 —:—υυ—υυ—υυ—  
 υυ:—υυ—υυ— $\wedge$  10  
 —υυ—υυ—υυ— $\wedge$   
 —υυ—υυ—υυ—υυ—(υ—)  
 —υυ—υυ—υυ— $\wedge$   
 —υυ—υυ—υυ—υυ—  
 υυ:—υυ—υυ—υυ— 15  
 —υυ—υυ—υυ— $\wedge$   
 υυ:—υυ—υυ—υυ—υυ— $\wedge$   
 —υυ—υυ—υυ—υυ— $\wedge$   
 —υυ—υυ—υυ— $\wedge$

Ὅτε λάρνακι (δ') ἐν δαιδαλέᾳ  
 ἄνεμός τέ μιν πνέων κινήθεισά τε λίμνα  
 δείματι ἤριπεν, οὐκ ἀδιάντοισι παρείαις,  
 ἀμφί τε Περσέϊ βόλλε φίλαν χέρ', εἶπέν τ', ὦ τέκος,  
 οἷον ἔχω πόνον σὺ δ' αὐτως 5  
 γαλαθηνῶ στήθει κνώσσεις ἐν ἀτερπεῖ  
 δούρατι χαλκεογόμφῳ, νυκτιλαμπεῖ  
 κῶανέῳ τε δνόφῳ ταθείς  
 ἄλμαν δ' ὕπερθε τεᾶν κομᾶν βαθεῖαν  
 περιόντος κύματος οὐκ ἀλέγεις, 10  
 οὐ δ' ἀνέμου φθόγγον πορφυρέᾳ  
 κείμενος ἐν χλανίδι πρόσσωπον καλὸν (υ—)  
 Εἰ δέ τοι δεινὸν τό γε δεινὸν ἦν

καὶ κεν ἐμῶν ῥημάτων λεπτὸν ὑπείχες οὔας·  
κέλομαι· εὐδὲ βρέφος, εὐδέτω δὲ πόντος,  
εὐδέτω δ' ἄμετρον κακόν·  
μεταβουλία δὲ τις φανείη, Ζεῦ πάτερ ἐκ σέθεν·  
ὅττι δὲ θαρσαλέον ἔπος εὐχομαι  
τεκνόφιν δίκην σύγγνωθί μοι.

15

## III

## ON THE SCOPADAE

[Bergk, 32]

[illegible]

Ἄνθρωπος ἕως μήποτε φήσῃ ὅτι γίνεται αὖριον,  
μηδ' ἄνδρα ἰδὼν ὄλβιον ὅσπον χρόνον ἔσσεται  
ὥκεῖ· γὰρ οὐδὲ τανυπτερύγοιο μυίας  
οὕτως ἅ μεταστάσις.

## IV

[62]

$$\begin{array}{c} \text{---}\bar{u}\text{---}u\text{---}\wedge \\ u:\bar{u}u\text{---}u\text{---}\bar{u}\text{---}uu\text{---}u\text{---}\wedge \\ \text{---}u\text{---}\bar{u}\text{---}u\text{---}\wedge \end{array}$$

Οὐκ ἔστιν κακόν

ἀνεπιδόκητον ἀνθρώποις, ὀλίγω δὲ χρόνῳ  
πάντα μεταρρίπτει θεός.

## V

[ 39 ]

--:--  
 --:--  
 --:--  
 --:--  
 --:--

Ἀνθρώπων ὀλίγον μὲν χάρις, ἀπρηγται δὲ μεληδόνες,  
αἰῶνι δὲ πύρρῳ πόνος ἀμφὶ πόνῳ·  
ὁ δ' ἄφυκτος ὁμῶς ἐπικρέμαται θάνατος·  
κείνου γὰρ ἴσον λάχον μέρος οἱ τ' ἀγαθοί  
ὅστις τε κακός.

5

5

## VI

[Bergk, 36]

~~~~~  
 - : ~~~~~ ^
 ~~~~~  
 - : ~~~~~

Οὐδὲ γὰρ οἱ πρότερόν ποτ' ἐπέλοντο,  
 θεῶν δ' ἐξ ἀνάγκων ἐγένονθ' υἱες ἡμίθεοι,  
 ἄπονον οὐδ' ἄφθιτον οὐδ' ἀκίνδυνον βίον  
 ἐς γῆρας ἐξίκοντο τελέσαντες.

## VII

[38]

~~~~~  
 ~~~~~

Πάντα γὰρ μίαν ἰκνεῖται δασπλῆτα Χάρυβδιν,  
 αἰ μεγάλαι τ' ἄρεται καὶ ὁ πλοῦτος.

## VIII

[577]

- : ~~~~~  
 ~~~~~

Πολλὸς γὰρ ἄμῃν εἰς (τὸ) τεθνάναι χρόνος, ζῶμεν δ' ἀριθμῶ
 παῦρα κακῶς ἔτεα.

ETHICAL SUBJECTS

IX

~~~~~  
 ~ : ~~~~~ ^  
 ~ : ~~~~~ ^  
 ~ : ~~~~~ ^  
 ~ : ~~~~~ ^  
 ~ : ~~~~~  
 ~~~~~

5

Ἄνδρ' ἀγαθὸν μὲν ἀλαθέως γενέσθαι
 χαλεπὸν χερσίν τε καὶ ποσὶ καὶ νόῳ τετρά-
 -γωνον, ἄνευ ψόγου τετυγμένον·

στρ. α'

ὅς ἂν ᾗ κακὸς μὴδ' ἄγαν ἀπάλαμνος, εἰδώς γ' ὀνασίπολιν
 δίκαν

ὕγιής ἀνὴρ· οὐδὲ μὴ μιν ἐγὼ
 μωμάσομαι· τῶν γὰρ ἀλιθίων
 ἀπειρών γενέθλα.

5

πάντα τοι καλὰ, τοῖσι τ' αἰσχροῖ μὴ μέμικται.

Οὐδέ μοι ἐμμελέως τὸ Πιττάκειον

στρ. β'

νέμεται, καίτοι σοφοῦ παρὰ φωτὸς εἰρημένον·

χαλεπὸν φᾶτ' ἐσθλὸν ἔμμεναι.

θεὸς ἂν μόνος τοῦτ' ἔχοι γέρας· ἄνδρα δ' οὐκ ἔστι μὴ οὐ 10
 κακὸν ἔμμεναι,

ὃν ἀμάχανος συμφορὰ καθέλῃ·
 πράξαις γὰρ εἴ πᾶς ἀνὴρ ἀγαθός,
 κακὸς δ' εἰ κακῶς (τι).

κάπιπλειστον ἄριστοι τούς κε θεοὶ φιλέωσιν.

Τοῦνεκεν οὐποτ' ἐγὼ τὸ μὴ γενέσθαι

στρ. γ' 15

δυνατὸν διζήμενος, κενεὴν ἐς ἄπρακτον ἐλπίδα

μοῖραν αἰῶνος βαλέω,

πανάμωμον ἄνθρωπον, εὐρυέδους ὅσοι καρπὸν
 αἰνύμεθα χθονός·

ἐπὶ δ' ὕμνιν εὐρὼν ἀπαγγελέω.

πάντας δ' ἐπαίνημι καὶ φιλέω,

ἐκὼν ὅστις ἔρδη

20

μηδὲν αἰσχρόν, ἀνάγκη δ' οὐδὲ θεοὶ μάχονται.

X

[Bergk, 58]

—υ—υ—υ—^

—υ—υ—υ—υ—υ—υ—υ—υ—

—υ—υ—υ—υ—υ—υ—^

—υ—υ—υ—υ—υ—υ—

υ:—υ—υ—υ—υ—υ—υ—^

υ:—υ—υ—υ—υ—^

5

Ἔστι τις λόγος

τᾶν Ἀρετὰν ναίειν δυσαμβάτοις ἐπὶ πέτραις,

νῦν δέ μιν θεῶν χῶρον ἄγνόν ἀμφέπειν·

οὐδὲ πάντων βλεφάροις θνατῶν ἔσοπτος,
 ὣς μὴ δακέθυμος ἰδρῶς ἐνδοθιν μόλῃ,
 ἔκρη τ' ἐς ἄκρον ἀνδρείας.

5

XI

[Bergk, 61]

— — — — — ^
 ~ : ~ — ~ — ~ — — ^
 ~ — — — — — — — —
 — — — — — —

Οὔτις ἀνεῦ θεῶν
 ἀρετὰν λάβεν, οὐ πόλις, οὐ βροτός·
 θεὸς ὁ πάμμητις ἀπήμαντον δέ
 οὐδέν ἐστι θνατοῖς.

XII

[71]

— — — — — ^
 — : — — — — — — — —
 — — — — — — — — — —

Τίς γὰρ ἀδονᾶς ἄτερ
 θνατῶν βίος ποθεινὸς ἢ ποῖα τυραννίς;
 τᾶς δ' ἄτερ οὐδὲ θεῶν ζαλωτὸς αἰών.

XIII

[70]

— — — — — — — — — —
 — : — — — — — — — —

Οὐδὲ καλᾶς σοφίας ἐστὶν χάρις,
 εἰ μὴ τις ἔχει σεμνὰν ὑγίειαν.

XIV

GNOMAE

[65]

(α) ~ : — — — — — — — — — ^

Ὁ δ' αὖ θάνατος κίχεν καὶ τὸν φυγόμεμαχον

[Bergk, 69]

(b) ∪ : - ∞ - ∞ - ∞ - ∪ - ∅

Τὸ γὰρ γεγενημένον οὐκέτ' ἄρεκτον ἔσται.

[66]

(c) ⊥ ∪ --- ⊥ ∪ --- ⊥ ∪ - ∞

Ἔστι καὶ σιγᾶς ἀκίνδυνον γέρας.

[42]

(d) - ∪ ∪ --- ⊥ ∪ --- ⊥ ∪ - ∞

Ῥεῖα θεοὶ κλέπτουσιν ἀνθρώπων νόον.

[76]

(e) (?) ∪ ∪ --- ⊥ ∪ --- ⊥ ∪ ---

Τὸ δοκεῖν καὶ τὰν ἀλάθειαν βιάται.

[67]

(f) Πόλις ἄνδρα διδάσκει.

EPINICIAN SUBJECTS

XV

TO GLAUCUS THE BOXER

[8]

- ∪ ∞ - ⊥ ∪ - ∞
 ∞ : ⊥ ∪ --- ⊥ ∪ --- ⊥ ∪ ---
 - ∪ ∪ - ∪ ∪ --- ⊥ ∪ - ∞

Οὐδὲ Πολυδεύκεος βία
 ἐναντίας τᾶς χειρὸς ἀντείναιτ' ἄν αὐτῷ
 οὐδὲ σιδάρεον Ἀλκμάνος τέκος

XVI

TO ASTYLUS

[Bergk, 10]

— | — — — — —
 ∪ ∪ : — — — — — ∪ — ∪ — ∪ — ∪ — ∪ — —
 ∪ ∪ : — ∪ — ∪ — —

Τίς δὴ τῶν νῦν τοσάσδε
 πετάλοισι μύρτων ἢ στεφάνοισι ρόδων ἀνεδήσατο νίκας
 ἐν ἀγῶνι περικτιόνων;

XVII

MELEAGER

[53]

— | — — — — —
 — : — ∪ — — — — — ∪ ∪ ∩
 ∪ : — ∪ — ∪ — ∪ — ∪ — —
 — : — ∪ — — — — — ∪ — ∪ — —

Ὅς δουρὶ πάντας
 νίκασε νέους διναέντα βαλῶν
 Ἄνακυρον ὑπὲρ πολυβότρυος ἐξ Ἰώλκοῦ
 οὔτω γὰρ Ὀμηρος ἡδὲ Στασίχορος ἔεισε λαοῖς.

XVIII

[13]

∪ : — ∪ — ∪ — ∪ — — ^
 ∪ : — ∪ — — — — — ∪ — — ^
 ∪ ∪

Ἐπέζαθ' ὁ Κριὸς οὐκ ἀεικέως
 ἐλθὼν ἐς (εὖ) δένδρον ἀγλαὸν Διός
 τέμενος.

XIX

A MULE-VICTORY

[7]

— ∪ — ∪ — ∪ — ∪ — —

Χαίρετ' ἀελλοπόδων θύγατρες ἵππων.

MISCELLANEOUS

XX

CLEOBULUS CRITICISED

[Bergk 57]

_ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _
 _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _
 _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _
 _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _
 _ : _ _ _ _ _ _ _ _ _ _ _ _ _ _
 _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

5

Τίς κεν αἰνήσειε νόῳ πίσυρος Λίνδου ναέταν Κλεόβουλον,
 ἀενάοις ποταμοῖσιν ἄνθεσί τ' εἰαρινοῖς,
 ἀελίου τε φλογὶ χρυσέας τε σελάνας,
 καὶ θαλασσαίαισι δῖναις ἀντιθέντα μένος στάλας ;
 Ἄπαντα γάρ ἐστι θεῶν ἥσσω λίθον δέ
 καὶ βρότεοι παλάμαι θράνουντι· μωροῦ φωτὸς ἄδε βουλά.

5

XXI

ORPHEUS

[40, 41, 12]

_ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _
 _ : _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _
 _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _
 _ : _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _
 _ : _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _
 _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _
 _ : _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _
 _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

5

Τοῦ καὶ ἀπειρέσιοι
 πωτῶντ' ὄρνιθες ὑπὲρ κεφαλῆς, ἀνά δ' ἰχθυέες ὀρθοί
 κυανέου ἕξ ὕδατος ἄλλοντο καλῶ σὺν αἰοιδῶ·

XXIV

ON HIS OWN POETRY

A. SONG AND DANCE

[Bergk, 31]

$\cup \cup - \cup - \wedge$
 $- \cup - \cup \cup - \cup \cup \cup - \cup - \cup - \wedge$
 $- \cup - \cup \cup - \cup \cup - \cup - \cup - \cup - \cup$

*"Ὅπα δὲ γαῦσαι
 σύν τ' ἐλαφρόν ὄρχημα ποδῶν οἶδα μιν γνῆμεν.*
 Κρήτά μιν καλέουσι τρόπον, τὸ δ' ὄργανον Μολοσσόν.

[29, 30]

$w: -u-u-u \vee \wedge$
 $u: -u-u-u \wedge$
 $w: -w-w-w-u-u-u-u$
 $u: \bigcirc u-w-w-w-w-w-w-u$
 $-u-u \perp w \wedge$
 $-u-u \perp \bigcirc u-w \wedge$
 $-u-u \dots$

5

Ἄπέλαστον ἵππον ἢ κύνα
Ἄμυκλαίαν ἀγωνίῳ
ἐλελιζόμενος ποδὶ μίμρο κάμπυλον μέλος διώκων,
οἷος ἀνὰ Δώτιον ἀνθιγμένον πεδίον πέταται θάνατον
κεροδέσφα

εὐρέμεν ματεύων ἐλάφῳ·

* τὰν δ' ἔλ' αὐχένι στρέφουσιν ἐτέρωσε κάρα
πάντ' ἄτολμον* . . .

5

B. VARIETY OF SUBJECT

[46, 47]

-:uu-uu--uu-uuuu-u
-uu-uu--uu-uuuu-u
-uu-uuuu-uu-uuuu-u
 uu-uuuu-u
-:uu-uu-. . .

Ἡ Μοῖσα γὰρ οὐκ ἀπόρως γεύει τὸ παρὸν μόνον, ἀλλ' ἐπέσγεται

πάντα θεριζόμενα· μή μοι καταπαύετ' ἐπεὶ περ ἄρξατο
 τερπνοτάτων μελέων ὁ καλλιβόας πολύχορδος αὐλός.

* * * * *

ὁμιλεῖ δ' ἄνθ' εἰσιν μέλιττα
 ξανθὸν μέλι μηδομένα.

5

XXV

[Bergk, 52]

υ : — υ υ — υ υ — υ — ^
 υ : — υ — υ — υ — υ — υ — ^

(Εὐρυδίκας)

ἰοστεφάνου γλυκεῖαν ἐδάκρυσαν
 ψυχὰν ἀποπνέοντα γαλαθηνὸν τέκος.

XXVI

EROS

[43]

— υ υ — υ υ — υ υ — υ —
 υ : — υ υ — υ υ — ^

Σχέτλιε παῖ δολόμηδες Ἀφροδίτας,
 τὸν Ἄρει δολομηχάνῳ τέκεν.

XXVII

[60]

— : — υ — — υ υ — — υ υ — —

ὦνθ' ἄνθρωπε, καῖσαι ζῶν ἔτι μάλλον τῶν ὑπὸ γᾶς ἐκείνων.

TIMOCREON

Fl. 471.

TIMOCREON was a lyric poet of Rhodes, of whom we know little more than is made apparent from his fragments. He was banished from his island on the charge of Medism, and as Athen. x. 416 speaks of him as a friend and guest of the king of Persia, no doubt his punishment was deserved, and in fact he confesses his guilt in *Frag.* II. β. He had formed a friendship with Themistocles, whom he attacks so fiercely, probably in Athens; and it was presumably in Athens that he came across Simonides. From whatever cause, the two poets were bitter rivals, as appears from Suidas and from their surviving poems. Thus Timocreon parodies a rather inane couplet of Simonides (see on IV.); and Simonides wrote a bitter epitaph for him, probably during his lifetime, in which he satirised his huge appetite and his slanderous tongue:

Πολλὰ φαγὼν καὶ πολλὰ πινὼν καὶ πολλὰ κάκ' εἰπὼν
ἀνθρώπους κεῖμαι Τιμοκρέων Ῥόδιος.

We learn from Athen. x. 415 that he was distinguished as an athlete in the Pentathlon, and he imparts much of his physical vigour to his verses. It will be noticed that his poetry is distinct from that of his contemporaries in being almost entirely personal, and that too although he appears to use the choral and not monodic style. Now Timocreon was known as a writer of *Scolia*, of which No. III. is an example, and I would suggest that the other passages also, particularly No. I., are also *Scolia*, written like those of Pindar in the choral form.

TIMOCREON

I

ON THEMISTOCLES

[Bergk, 1]

-- : --υ--υ--υ--υ--υ--υ--υ--υ--
 --υ--υ--υ--υ--υ--υ--υ--υ--
 --υ--υ--υ--υ--
 υ : --υ--υ--υ--υ--υ--υ--υ--υ--

Ephode

-- : --υ--υ--υ--υ--υ--υ--υ--υ--
 --υ--υ--υ--υ--υ--υ--υ--υ--
 --υ--υ--υ--υ--
 -- : --υ--υ--υ--υ--υ--υ--υ--υ--

στροφ.

'Αλλ' εἰ τύγε Παισανίαν ἤ καὶ τύγε Ξάνθιππον αἰνεῖς
 ἢ τύγε Λευτυχίδαν, ἐγὼ δ' 'Αριστείδαν ἐπαινέω
 ἄνδρ' ἱερᾶν ἀπ' 'Αθανᾶν
 ἐλθεῖν ἕνα λῶστον, ἐπεὶ Θεμιστοκλῆ' ἤχθαρες Λατώ,
 ἀντιστρ.

ψεύσταν, ἄδικον, προδόταν, ὃς Τιμοκρέοντα ξεῖνον ἔοντα 5
 ἀργυρίοισι κοβαλικοῖσι πεισθεὶς οὐ κατ᾿ᾶγεν
 ἐς πατρίδ' 'Ιάλυσον

λαβὼν δὲ τρεῖ' ἀργυρίου τάλαντ' ἔβα πλέων εἰς Ὀλεθρον,
 ἐπωδ.

τοὺς μὲν κατὰγων ἀδίκως, τοὺς δ' ἐκδιώκων, τοὺς δὲ καίνων,
 ἀργυρίων ὑπόπλεως· Ἰσθμοῖ δ' ἐπανδρόκευε γλοιῶς 10
 ψυχρὰ κρέα παρέχων

οἱ δ' ἥσθιον κηϋχοντο μὴ ὦραν Θεμιστοκλέος γενέσθαι.

II

THEMISTOCLES DISGRACED

[Bergk, 2]

(α)

Μοῦσα τοῦδε τοῦ μέλεος
κλέος ἀν' Ἑλλαντας τίθει,
ὥς εἰκοτὸς καὶ δίκαιον.

[3]

(β)

—υ—υ—υ—υ—υ—υ—υ—υ—υ—υ—
—:υ—υ—υ—υ—υ—
—υ—υ—υ—υ—υ—
—υ—υ—υ—υ—υ—υ—

Οὐκ ὄρα Τιμοκρέων μοῦνος Μήδοισιν ὀρκιατόμει,
ἀλλ' ἔντι καὶ ἄλλοι δὴ πονηροί·
οὐκ ἐγὼ μόνον κόλουρις·
ἐντὶ καὶ ἄλλαι ἀλώπεκες.

III

SCOLION

[8]

—υ—υ—υ—υ—υ—υ—υ—υ—υ—υ—
—υ—υ—υ—υ—υ—υ—υ—υ—υ—υ—

᾽Ωφελέν σ' ὦ τυφλὲ Πλοῦτε, μήτε γῆ μήτ' ἐν θαλάσῃ
μήτ' ἐν ἡπείρῳ φανῆμεν,
ἀλλὰ Τάρταρόν τε νάειν καὶ χέροντα· διὰ σέ γάρ πάντ'
(ἔστ') ἐν ἀνθρώποις κακά.

IV

[10]

Κηῖα με προσῆλθε φλυαρία οὐκ ἐθέλοντα.
οὐκ ἐθέλοντά με προσῆλθε Κηῖα φλυαρία.

BACCHYLIDES

c. 500-430 B.C.

WE have but few details of the life and career of Bacchylides, nor does it appear to have possessed much independent interest for us. He was born at Iulis in Ceos,¹ and was the nephew on his mother's side of Simonides. We do not know the date of his birth, but he had evidently reached manhood before the year 476 B.C. when he went with his uncle to the court of Hiero; and since he is mentioned by Eusebius under the date 431 B.C., I have adopted as the approximate period of his lifetime 500-430 B.C. This agrees with the fact that he was younger than Pindar, who was born in 518 B.C., and with the statement of Eusebius that Bacchylides flourished in 450 B.C. His patron Hiero is said to have preferred the poems of Bacchylides to those of Pindar,² and it is supposed that considerable enmity existed between the two poets. After the death of Hiero he appears from a passage in Plutarch³ to have gone to live in the Peloponnesus, and we know nothing further of his life.

He was no doubt greatly influenced by the example and instruction of his celebrated uncle, and in the *technique* of his art he was probably content to follow his footsteps without attempting independent innovations of his own. Nevertheless, as Hartung remarks, the fact that he enjoyed a considerable reputation side by side with such giants as Pindar and Simonides, implies that his talents were of no mean order. An epigram (*Anth. Pal.* ix. 184) testifies to the fascination of his style, in designating him *λαλὸς Σειρήν*,

¹ Strabo x. 486, Suidas.

² Schol. *Pyth* ii. 167.

³ *De Exilio* c. 14, p. 605.

and similar praise is bestowed upon him in Jacobs' *delect. Epig.* iv. 19.

Λαρχά δ' ἀπὸ στομάτων φθέγγετο Βακχυλίδης.

Longinus (p. 101) has an interesting criticism upon him, in which, while denying entirely to him any claims to real greatness as a poet, he testifies to certain other high qualities which are conspicuous in his extant fragments. Comparing poets such as Bacchylides and Ion with Pindar and Sophocles, the former, he says, are ἀδιάπτωτοι καὶ ἐν τῷ γλαφυρῷ πάντῃ κεκαλλιγγραφημένοι, whereas Pindar and Sophocles, in their mighty efforts, do not always keep up the high standard they set before themselves, καὶ πίπτουσιν ἀτυχέστατα. The surviving fragments exhibit considerable merit, and are perhaps, many of them, specimens of his best style, a large proportion being obtained from Stobaeus' Florilegium. Those that deal directly with the 'criticism of life' do not betray any distinct originality of thought, but repeat the sentiments found in Simonides and in Ionic elegy generally. Yet, though the matter may be slight, the manner is excellent, the expression and the rhythm being usually full of charm; while in the lines αἰαῖ τέκος ἁμέτερον, &c., *Frag.* XVIII., there is a pathos worthy of Simonides himself. But it is in passages where the note is one of pleasure that he is at his best. His Paean on the delights of Peace, when 'the din of the brazen trumpet resounds no more and sweet-thoughted sleep is not ravished from our eyelids', rings with joyous enthusiasm; and there is a beauty and a humour in his song on 'the sweet compulsion of wine' (No. II.) which, combined with the fascinating metre, are, I think, far more pleasing on such a subject than Pindar's sublimer flight.¹

¹ See note *ad loc.*

BACCHYLIDES

I

[Bergk, 13]

-: L O - - - L O - - - O O - - - \wedge
 x
 - - L O - - - L O - - - L O - - - \wedge
 - O O - O O - - - L O - - - L O - - - \wedge
 -: - O O - O O L O L O - - -
 - O O - O O - - - L O - - - L O - - - \wedge 5
 - O O - O O - - - L O - - -
 O O -: - - L O - - -
 -: L O - - - L O - - - L O - - - L O - - - \wedge
 L O - - - L O - - - L O - - - \wedge
 L O - - - L O - - - O O - O O - - - \wedge 10
 L O - - - O O - - - \wedge
 - O O - O O - - - L O - - - | L O - - - L O - - -

Τίκτει δέ τε θνατοῖσιν εἰράνα μεγάλα
 πλοῦτον καὶ μελιγλώσσων ἀοιδᾶν ἄνθεα,
 δαιδαλέων τ' ἐπὶ βωμῶν θεοῖσιν αἰθεσθαι βοῶν
 ξανθᾶ φλογὶ μῆρα τανυτρίχων τε μήλων,
 γυμνασίων τε νέοις αὐλῶν τε καὶ κώμων μέλειν. 5
 Ἐν δὲ σιδαροδέτοις πόρπαξιν αἰθᾶν
 ἀραχνᾶν ἱστοὶ πέλονται·
 ἐγχεᾶ τε λογχωτὰ ξίφεᾶ τ' ἀμφάκε' εὐρὼς δάμνεται,
 χαλκεᾶν δ' οὐκ ἔστι σελπίγγων κτύπος·
 οὐδὲ σιλαῖται μελίφρων ὕπνος ἀπὸ βλεφάρων, 10
 ἄμὸν ὅς θάλλει κέαρ·
 συμποσίων δ' ἐρατῶν βρίθοντ' ἄγυιαι, παιδικοὶ θ' ὕμνοι
 φλέγονται.

II

PAROENION

[Bergk, 27]

̣ : ̣ ̣ ̣ ̣ ̣ ̣ ̣ ̣
 ̣ ̣ ̣ ̣ ̣ ̣ ̣ ̣
 ̣ ̣ ̣ ̣ ̣ ̣ ̣ ̣
 ̣ ̣ ̣ ̣ ̣ ̣ ̣ ̣

. . . Γλυκεῖ ἀνάγκη
 σευομένη κυλίκων θάλλῃσι θυμόν,
 Κυπρίδος κ' ἐλπίς διαιθύσσει φρένας

ἀμμιγνυμένη Διονυσίοισι δώροις,
 ἀνδράσι δ' ὑποτάτω πέμπει μερίμνας
 αὐτίχ' ὁ μὲν πόλεων κρῖδεμνα λύει,
 πᾶσι δ' ἀνθρώποις μοναρχήσιν δοκεῖ.

5

χρυσῷ δ' ἐλέφαντί τε μαρμαίρουσιν οἴκοι
 πυροφόροι δὲ κατ' αἰγλάντα (πόντον)
 νῆες ἄγουσιν ἀπ' Αἰγύπτου μέγιστον
 πλοῦτον ὥς πίνοντος ὀρμαίνει κέαρ.

10

ETHICAL SUBJECTS

III

[36]

̣ : ̣ ̣ ̣ ̣ ̣ ̣ ̣
 ̣ : ̣ ̣ ̣ ̣ ̣ ̣ ̣
 ̣ ̣ ̣ ̣ ̣ ̣ ̣ ̣
 ̣ ̣ ̣ ̣ ̣ ̣ ̣ ̣
 ̣ ̣ ̣ ̣ ̣ ̣ ̣ ̣

5

Θνατοῖσι δ' οὐκ αὐθαίρετοι
 οὔτ' ὄλβος οὔτ' ἄκαμπτos Ἄρης,
 οὔτε πάμφθερσις στάσις,
 ἀλλ' ἐπιχρίμπτει νέφος ἄλλοτ' ἐπ' ἄλλαν
 γαῖαν ἅ πάνδωρος αἶσα.

5

IV

EPINICIAN ODE

[Bergk, 1-2]

- - - - -
 - - - - -
 - : - - - - -
 * * * *
 - : - - - - -
 - : - - - - -
 - - - - -

5

Ὀλβιος ὧτινι θεὸς μοῖραν τε καλῶν ἔπορεν
 σύν τ' ἐπιζάλῳ τύχῃ ἀφνειὸν βιοτὰν διάγειν·
 οὐ γάρ τις ἐπιχθονίων πάντ' ἄ γ' εὐδαίμων ἔφυ.
 * * * * *

Θνατοῖσι μὲν φῦναι φέριστον
 μῆδ' ἀελίου προσιδεῖν φέγγος
 Ὀλβιος δ' οὐδεὶς βροτῶν πάντα χρόνον.

5

V

[3]

- : - - - - -
 - : - - - - -
 - - - - -

Παύροισι δὲ θνατῶν τὸν ἅπαντα χρόνον δαίμων ἔδωκεν
 πρᾶσσοντας ἐν καιρῷ πολιοκρόταφον
 γῆρας ἰκνεῖσθαι, πρὶν ἐγκύρσαι δύα.

VI

PROSODION

[21]

- : - - - - -

Πάντεσσι θνατοῖσι δαίμων ἐπέταξε πόνους ἄλλοισιν ἄλλους.

VII

PROSODION

[Bergk, 19, 20]

— — — — — ^
— — — — — ^
— — — — — ^
— — — — — ^
— — — — —
— — — — — ^
— — — — — ^

5

Εἷς ὅρος, μία (δὲ) βροτοῖς ἐστὶν εὐτυχίας ὁδός,
 θυμὸν εἴ τις ἔχων ἀπενθῇ διατελεῖν δύναται βίον·
 * ὅ^τ δὲ μέριμν' ἀμφιπολεῖ φρενί,
 τὸ δὲ παρ' ἁμάρ τε (καὶ) νύκτα μελλόντων χάριν
 ἐὼν ἰάπτεται κέαρ,
 ἄκαρπον ἔχει πόνον.

5

* * * * *

Τί γὰρ ἐλαφρόν ἔσ' ἔστ' ἄπρηκτ' ὀδυρόμενον δονεῖν
καρδίαν ;

VIII

[29]

- : - u u - u u - f u u - u u l u l u - 7
- : l u --- u u - u u --- l u l u - l u l u - 7
l u --- u u - u u - 7
--- u u - u u --- u u - u u - 7
l u --- l u --- l u ---

Figure 6. A sample handwriting practice page from the Chinese version of the RST.

5

Ἦ Τρωῆες ἀρηΐφιλοι, Ζεὺς ὑψιμέδων, ὅς ἅπαντα δέρεκεται,
οὐκ αἴτιος θνητοῖς μεγάλων ἁχέων· ἀλλ' ἐν μέσῳ κεῖται κιχέην
πᾶσιν ἀνθρώποισι Δίκαν ὁσίαν,
ἀγνάν Εὐνομίας ἀκόλουθον καὶ πιτυτᾶς Θέμιδος·
ὀλβίων παῖδές νιν εὐρόντες σύνοικον.

5

MISCELLANEOUS PASSAGES

XIII

TO THE DIOSCURI

[Bergk, 28]

$\frac{1}{2}u - \frac{1}{2}u' - \frac{1}{2}u'' - \frac{1}{2}u''' - \frac{1}{2}u^{(4)} - \frac{1}{2}u^{(5)} - \frac{1}{2}u^{(6)} - \frac{1}{2}u^{(7)} - \frac{1}{2}u^{(8)} - \frac{1}{2}u^{(9)} - \frac{1}{2}u^{(10)}$
 $\frac{1}{2}u - \frac{1}{2}u' - \frac{1}{2}u'' - \frac{1}{2}u''' - \frac{1}{2}u^{(4)} - \frac{1}{2}u^{(5)} - \frac{1}{2}u^{(6)} - \frac{1}{2}u^{(7)} - \frac{1}{2}u^{(8)} - \frac{1}{2}u^{(9)} - \frac{1}{2}u^{(10)}$

Οὐ βοῶν πάρεστι σώματ', οὔτε χρυσός, οὔτε πορφύρεοι τάπητες,
ἀλλὰ θυμός εὐμενής
Μοῦσά τε γλυκεῖα καὶ Βοιωτίοισιν ἐν σκύφοισιν οἶνος ἡδύς.

XIV

[9]

$\dots - \text{UU} - \text{U} \dots$
 $\text{LU} - \text{LU} - \text{UU} - \text{UU} - \text{LU} - \text{U}$
 $-\text{UU} - \text{UU} - \text{UU} - \text{U}$

Νίκη γλυκύδωρος . . .
ἐν πολυχρύσῳ δ' Ὀλύμπῳ Ζητὴν παρισταμένα κρίνει τέλος
ἁθανάτοισί τε καὶ θνατοῖς ἀρετᾶς.

XV

PAEAN

[14]

$\begin{array}{ccccccc} \cup & \cup & - & \omega & \cup & \cup & - & \omega & - & \wedge \\ \cup & \cup & - & \omega & - & \cup & - & \cup & - & \wedge \\ - & \cup & - & \cup & - & \cup & - & \omega & - & \cup & - & \wedge \end{array}$

Ἄλλος ἐξ ἑτέρου σοφὸς τό τε πάλαι τό τε νῦν.
οὐδὲ γὰρ ῥάστων ἀρρήτων ἐπέων πύλας
ἐξευρεῖν.

XX

[Bergk, 40]

∪ ∪ : — ∪ ∪ — ∪
 ∪ ∪ — ∪ ∪ — ^

Ἑκάτα δαδοφόρε Νυκτός
 μεγαλοκόλπου θύγατερ.

XXI

[24]

. . . Εὖτε τήν ἀπ' ἀγκύλης ἔησι τοῖς νεανίαις
 λευκὸν ἀντεῖνασα πῆχυν.

XXII

THE EAGLE

[47]

Νωμᾶται δ' ἐν ἀτρυγέτῳ χάει.

BANQUËT-SONGS—THE SCOLIA.

AMONG the remains of Greek Melic poetry not the least interesting are these Banquet-songs. They reveal to us how intimate a part was played by poetry in the life of the ordinary Greek citizen, and remind us that monodic song, which seems to us the most natural form for lyric poetry to adopt, little cultivated as it was by the great Melic poets, received its full share of attention in the daily social life.

I have mentioned, on p. 12, that convivial poetry in its earliest stage was probably of a sacred character. Whether the later secular songs were simply a departure from the hymnal style, or of independent origin, is uncertain and of little importance ; but we may perhaps trace the moralising vein which predominated in the Scolia to an early connection with religion. Not a few also of the surviving Scolia are in the form of prayers to some deity.

According to Athenaeus, xv. 694 *seq.*, and Dicaearchus *ap. Suidas*, convivial songs were of three kinds. First came the Paean, sung in unison by the whole company—*πρῶτον μὲν ἡδὸν ὧδ' ἔην τοῦ θεοῦ κοινῶς ἅπαντες μία φωνή παιανίζοντες*. It was sung after the banquet and as an introduction to the wine, as we gather from Plat. *Symp.* 176 A. It was addressed to some appropriate deity, and was distinguished, Athenaeus says, by the refrain 'Ἢ Παιάν. We may assume that the Paean usually took the character of thanksgiving to the god ; and for this and other reasons that he mentions, Athenaeus is right in protesting against the application of the term Paean to such a poem as Aristotle's Ode to Virtue (*Miscell.* VI.). An early reference to the banquet-paean occurs in Alcman, *Frag.* XI. ; and see on *Miscell. Frag.* v.

Secondly come the Paroenia, or 'songs sung over the wine-cup.' These were monodic and sung by each member of the company in turn. They might either deliver a composition of their own, whether improvised or not, or apparently sing or recite some passage from any famous poet. Thus we read in *Ar. Clouds* 1355 *seq.* of quotations from Simonides, Aeschylus or Euripides as suitable for such occasions, and Alcaeus and Stesichorus were popular for the same purpose. Ilgen¹ decides that most of the songs of Alcaeus and Anacreon belonged to this class of Paroenia, and it is obvious that the practice gave the poet an excellent opportunity for securing an audience.

The proceedings were conducted with due ceremony. We are told that a lyre, a myrtle-bough and a cup were handed round to the right, not to the left as we pass our decanters.² The lyre was probably intended only for those who were skilful enough to accompany their own songs; the myrtle-bough for others, or for any who were reciting non-melic passages. Thus in *Ar. Clouds*, *loc. cit.* Strepsiades gives his son the lyre when he wishes him to sing a song from Simonides (ᾄξει Σιμωνίδου μέλος), but substitutes the myrtle-bough when he asks him to recite a passage from Aeschylus (τῶν Αἰσχύλου λέξει τί μοι κ.τ.λ.). The cup was passed round the company like our loving-cup, and probably retained by each man in his turn while he was singing.

The Scolia, according to the account which I am at present following, form the third and most important class of Banquet-song. In these, which like the Paroenia were monodic, only the most accomplished took part,³ and indeed no small strain was imposed on the poetical inven-

¹ *De Scoliorum Poesi*, the introduction of which is usually accepted as the standard authority on the subject of Scolia.

² Pollux. vi. 108 and cf. Ath. xi. 503. The myrtle-bough, or μυρρίνη, is called by Plutarch αἶσκακος, which Hesychius defines as ὁ τῆς δάφνης κλάδος ὃν κατέγοντες ὕμνουσιν τοὺς θεοὺς (as if he were speaking of the Paean); so that it would appear that the laurel sometimes took the place of the myrtle.

³ Athen. xv. 694, οὗ μετέχον οὐκέτι πάντες, ἀλλ' οἱ συνετοὶ δοκοῦντες εἶναι μόνοι.

tion or memory and the ready wit of the performers. The leader started by singing a short verse on a subject and in a metre of his own choice. He then passed on the lyre or myrtle-branch, not necessarily to his neighbour, but to any person who was ready to accept it, or, if Plutarch's¹ account be right, the first man of one couch was succeeded by the first of the next, and so on until the game began afresh with the second of each. The main feature and difficulty of the Scolion, as thus described, was that each singer was bound to follow his predecessor not only in subject but in metre also, and was thus precluded from preparation beforehand. Original improvisation was, however, not always enforced, and quotations from famous poets or slight variations upon well-known passages were often substituted; but while in the Paroenion the nature of the quotation was left to the choice of each member of the company, who might thus come ready primed with his recitation or song, in the Scolion presumably it had to continue or cap the verses of the preceding singer. We have an illustration of the Scolion-singing, as thus described, in the song on Harmodius and Aristogeiton, if at least we follow Ilgen and others in regarding each verse as a separate Scolion in itself. The simple yet effective repetitions, relieved by a sudden change of expression, are supposed to reveal to us the manner in which the game was carried on. The same is said to be true of No. XVI. α' as compared with No. XVI. β' , and of No. XVII. α' as compared with No. XVII. β' , also perhaps of the second strophe or verse of Hybrias' Scolion (No. X.) as compared with the first. A still better example of the game, or rather an imitation of it, occurs in *Ar. Wasps*, 1220 *seq.* Here the leader makes several quotations which the next man caps in each instance with some appropriate passage altered if necessary to suit his own purposes, the composition being in no case wholly original. It would appear also from this passage that two performers were enough for the game.

Such is the description usually given of the nature of the

¹ *Quaest. Symph.* i. 1.

Scolia, in accordance with Ilgen's interpretation of the ancient authorities. On the other hand, in certain important respects Engelbrecht¹ forcibly urges that Ilgen's views are misleading. Engelbrecht's main contention is, that whatever may have been the case in the time of Dicaearchus who wrote towards the end of the fourth century B.C., the distinction between Paroenia and Scolia, the second class and the third, did not exist in the Melic period proper (c. 700-450 B.C.), and that the term Scolion had a much wider application than is given to it in the above account. In Hesychius and Suidas *σκολιόν*² is explained simply as *παροίνιος ὥδῃ*, while in Schol. *Wasps* 1231, what Ilgen would entitle Paroenia are spoken of as 'Scolia', so that the two terms seem more or less convertible, or rather *σκολιόν* appears to be the proper name for a certain species of Melic poetry, namely all Banquet-songs other than the Paean, while *παροίνιος* is simply an adjective used in conjunction with *μέλος* or *ὥδῃ* to describe the Scolion. There is no mention in any authorities contemporary with the Melic period of the peculiar kind of Scolion-game described above; and Engelbrecht very reasonably maintains that to attribute the repetitions in 'Harmodius and Aristogeiton' or in the song of Hybrias to the 'capping' system is merely an unwarrantable conjecture on Ilgen's part;³ and indeed similar iterations are common enough in our own ballad poetry. Certainly the large majority of the surviving Scolia exhibit no trace of the game; and in Pindar's choral Scolia such a notion is absolutely out of the question.

What then was the exact meaning in earlier times of the term Scolion? and what were the characteristics of this species of Melic poetry? In answering these questions, the less closely we attempt to define the less likely we are to fall into error. Greek-lyric poetry, as I have often men-

¹ *De Scoliorum Poesi*, 1883, being one of the most recent works on the subject.

² For the accentuation see Engelbrecht, *ad init.*

³ Particularly unjustifiable is Ilgen's statement that the single four-line stanza was the form regularly assumed by the Scolia.

tioned, was classified according to the occasion for which it was intended; and apparently *Scolia* were the poems composed for convivial meetings. But in addition many well-known poems, or passages from well-known poems, originally designed for some other purpose, earned the name of '*Scolia*' because they were often sung or recited at convivial meetings. Of this kind would be the passages from Simonides or even from Aeschylus mentioned in *Ar. Clouds l.c.*; while such poems as those of Alcaeus, classified by the grammarians as *στασιωτικά*, *έρωτικά*, *συμποτικά*, etc., were probably all written as *Scolia*, or *παροίνοι* ὥδξί, and the same is true of the odes of Anacreon. Even Sappho appears to have written *Scolia*, judging from the fact that No. XI. was ascribed to her by some authorities. Her odes in general, though intended no doubt rather for meetings of friends of her own sex, were also made use of as *Scolia* at the wine-feasts of men.¹

With regard to the second question—as to the characteristics of the *Scolion*—we can again give no very definite answer. In form the *Scolia* were, with rare exceptions, monodic, and written frequently in four-line stanzas. Eleven of the surviving *Scolia* are uniform in their metre, but they are quoted as the '*Attic Scolia*', and we cannot infer that the type was anything like general. The rest of them exhibit considerable metrical variety, many of them being in couplets, and one even in Elegiac metre. In subject, such topics as love or wine were likely to predominate, as is the case in Pindar's *Scolia*, but the range was very wide. Among Alcaeus' *Scolia*, if we are right in so calling them, the '*Stasiotica*' play the chief part, and many of those passages specially quoted by Athenaeus as *Scolia* are on political subjects. Again, the gnomic or moralising tone predominated widely (see Nos. VIII., XII., XIII., etc.), often not unmixed with humour, *e.g.* *Scol.* XIX.; and Athenaeus *l.c.* calls special attention to the good moral influence supposed to be exercised by the *Scolia*. It is a note-worthy fact that wine-songs should

¹ Cf. Aelian *ap. Stob. Flor.* xxix. 58, speaking of Solon—*παρὰ πότον τοῦ ἀδελφεῖδου . . . μελος τι Σαπφοῦς ἄσαντος*, and Plut. *Quaest. Symph.* vii. 8. 2.

bear this character, and we are supplied with one more proof of the sobriety of Greek gentlemen.¹ Eustathius, *Od.* p. 1574, speaking of the different kinds of Scolion, says—τὰ μὲν σκωπτικὰ, τὰ δὲ πρὸς ἔρωτα, πολλὰ δὲ καὶ σπουδαῖα. To the last class, which Eustathius indicates to be the largest, would belong these political and moral Scolia. The expression σκωπτικὰ signifies, I think, 'jeering' or 'scoffing,' and not simply 'jesting' or 'comic,' for it seems to recal the phrase παρὰ βολα κερτομέουσι in the Homeric hymn to Mercury,² and to imply good-humoured personalities on the part of the boon-companions. The singers often endeavoured to deliver a clever home-thrust at each other; thus in *Ar. Wasps* 1226, Cleon is supposed to begin quoting a line from a popular Scolion—οὐδὲς πώποτ' ἀνὴρ ἔγενετ' Ἀθέναις—and Philocleon immediately supplies—οὐχ οὕτω γε πανοῦργος οὐδὲ κλέπτῃς—doubtless pointing significantly at his butt. We have but little illustration of this in the surviving Scolia, for I think that Colonel Mure exercises some over-ingenuity in detecting personal hits and inferior puns in passages which rather belong to the class of σπουδαῖα.³

Briefly, then, we can with safety say little more of the Scolia than that, so far as we can judge, the term was applied primarily to all poetry designed for no more special occasion than the convivial meeting; and that accordingly there was room for a practically unlimited range of subject and style, although we find, as is natural, that certain characteristics, such as I have described, predominated. If the works of certain grammarians who wrote on the Scolia had survived, our knowledge of the subject might have been materially increased.

After the Melic period, according to Engelbrecht's view, the term 'Scolion' acquired its more limited signification of a kind of poetry-game, as above described, while other

¹ See Anacr. XVI. note.

² Ἐξ αὐτοσχεδῆος πειρώμενον, ἥντε Κοῦροι
ἤβηται θαλίῃσι παρὰ βολα κερτομέουσι.

³ Cf. note on Scol. II.

convivial songs retained their generic title of Paroenia (παροίνια μέλη), and no doubt there are traces of the game as early as Aristophanes, in the passage from the *Wasps* to which I have already referred.

About the origin of the expression Σκολιόν, 'crooked', as applied to a certain class of songs, there is no little dispute. The commonest explanation is, that it arose from the irregular order in which one singer followed another.¹ Others ascribe the term to the irregularities in metre permitted in the case of improvisations; or again the songs may have been 'crooked' or 'oblique' from the *double-entendres* not uncommonly made use of. Of course none of these explanations are consistent with the view taken by Engelbrecht of the nature of the Scolia in the Melic period. His own conjecture is ingenious, that σκολιὰ μέλη were originally opposed to ὄρθια μέλη, that the latter term was applied to hexametric composition, and that thus σκολιὰ μέλη at first included all Melic poetry.² It became, however, limited to convivial songs, because these were probably the first to adopt the Melic style and metre—religious lyric retaining the hexametric form to a later period.

¹ κατὰ τύπον τινὰ εἰ τύχοιεν ὄντες, Athen. xv. 694.

² This explanation would render intelligible the expression in Schol. Ar. *Wasps*, 1231, σκολιὰ καὶ πενθήρη ᾗδοντο μέλη, applied to the songs which induced Proserpine to give back Alcestis.

SCOLIA, ETC.

I.-V. ATHENIAN SCOLIA

I

[Bergk, 9]

×
 ≡ ⊖ — ⊖ — ⊖ — ⊖ — ⊖
 ×
 ≡ ⊖ — ⊖ — ⊖ — ⊖ — ⊖
 ∞ : — ⊖ — ⊖ — ⊖ — ^
 — ⊖ — ⊖ — ⊖ — ⊖ — ^

- (α') 'Εν μύρτου κλαδί τὸ ξίφος φορήσω,
 ὥσπερ 'Αρμόδιος κ' 'Αριστογείτων,
 ὅτε τὸν τύραννον κτανέτην
 ἰσονόμους τ' 'Αθήνας ἐποίησάτην.

[10]

- (β') Φίλταθ' 'Αρμόδι' οὐ τί που τέθνηκας,
 νήσοις δ' ἐν μακάρων σέ φασιν εἶναι,
 ἵνα περ ποδώκης 'Αχιλεὺς,
 Τυδεΐδην τέ φασιν Διομήδεα.

[11]

- (γ') 'Εν μύρτου κλαδί τὸ ξίφος φορήσω
 ὥσπερ 'Αρμόδιος κ' 'Αριστογείτων,
 ὅτ' 'Αθηναίης ἐν θυσίαις
 ἄνδρα τύραννον Ἰππαρχον ἐκαινέτην.

[12]

- (δ') Αἶει σφῶν κλέος ἔσσεται κατ' αἶαν,
 φίλταθ' 'Αρμόδιος κ' 'Αριστογείτων,
 ὅτι τὸν τύραννον κτάνετον
 ἰσονόμους τ' 'Αθήνας ἐποίησατον.

II

[Bergk, 14]

Αἰαῖ Λειψύδριον προδωσέταιρον,
οἴους ἄνδρας ἀπώλεσας, μάχεσθαι
ἀγαθοὺς τε καὶ εὐπατρίδας
οἳ τότε' ἐδειξαν οἴων πατέρων ἔσαν.

III

[6]

Ἐνικήσαμεν ὡς ἐβουλόμεσθα,
καὶ νίκηγν ἔδοσαν θεοὶ φέροντες
παρὰ Πανδρόσου ὡς φίλγν Ἀθγνᾶν.

IV

[2]

Παλλὰς Τριτογένει' ἄνασσ' Ἀθγνᾶ,
ὄρθου τγνδε πόλιν τε καὶ πολίτας
ἄτερ ἀλγέων καὶ στάσεων,
καὶ θανάτων ἀώρων σύ τε καὶ πατήρ.

V

[3]

Πλούτου μητέρ', Ὀλυμπίαν αἰίδω
Δήμητρα στεφανηφόροις ἐν ὥραις,
σέ τε παῖ Διὸς Φερσεφόνη
χαίρετον, εὔ δὲ τάνδ' ἀμφέπετον πόλιν.

VI

[5]

Ἴω Πάν, Ἀρκαδίας μεδέων κλεεννᾶς,
ὀρχηστᾶ, Βρομίαις ὀπαδὲ Νύμφαις,
γελάσειας, ὦ Πάν, ἐπ' ἐμαῖς
εὐφροσύναις, αἰοιδαῖς κεχαρημένος.

VII

[Bergk, 4]

Ἐν Δῆλῳ ποτ' ἔτικτε τέκνα Λατο΄,
Φοῖβον χρυσοκόμαν ἄνακτ' Ἀπόλλῳ,
ἐλαφηβόλον τ' ἀγροτέραν
Ἄρτεμιν, ἧ γυναικῶν μέγ' ἔχει κράτος.

VIII

[7]

Εἴθ' ἐξῆν ὁποῖός τις ἦν ἕκαστος,
τὸ στῆθος διελόντ', ἔπειτα τὸν νοῦν
ἐσιδόντα, κλείσαντα πάλιν,
ἄνδρα φίλον νομίζειν ἀδόλῳ φρενί.

IX

[8]

Ἵγίαινειν μὲν ἄριστον ἀνδρὶ θνατῷ,
δεύτερον δὲ φυὰν καλὸν γενέσθαι,
τὸ τρίτον δὲ πλουτεῖν ἀδόλως,
καὶ τὸ τέταρτον ἥβῃ μετὰ τῶν φίλων.

X

SONG OF HYBRIAS THE CRETAN

[28]

— — — — —
— — — — —
— — — — —
— — — — —
— — — — —

Ἔστι μοι πλοῦτος μέγας δόρυ καὶ ξίφος,
καὶ τὸ καλὸν λαισῆιον πρόβλημα χρωτός·
τούτῳ γὰρ ἄρῳ τουτῷ θερίζω,
τούτῳ πατέω τὸν ἀδὺν οἶνον ἀπ' ἀμπέλῳ,
τούτῳ δεσπότας μνοίας κέκλημαι.

—υ—υ—υ—υ—υ—υ—^
—υ—υ—υ—υ—υ—υ—υ—^

XVI

[Bergk, 19]

- (α') Εἴθε λύρα καλή γενοίμην ἐλεφαντίνη,
καί με καλοὶ παῖδες φέροιεν Διόνύσιον ἐς χορόν.

[20]

- (β') Εἴθ' ἄπυρον καλὸν γενοίμην μέγα χρυσίον,
καί με καλή γυνή φοροίη καθαρὸν θεμένη νόον.

XVII

[17]

ALCAICS

- (α') Παῖ Τελαμῶνος Αἴαν αἰχμητά, λέγουσί σε
ἐς Τροίαν ἄριστον ἐλθεῖν Δαναῶν μετ' Ἀχιλλέα.
- (β') Τὸν Τελαμῶνα πρῶτον Αἴαντα δὲ δεύτερον
ἐς Τροίαν λέγουσιν ἐλθεῖν Δαναῶν μετ' Ἀχιλλέα.

XVIII

[15]

ALCAICS

υ : — γῆς χρὴ κατιδεῖν πλόον,
εἴ τις δύναιτο καὶ παλάμην ἔχει
ἐπεὶ δέ κ' ἐν πόντῳ γένηται,
τοῦ παρεόντι τρέχειν ἀνάγκη.

XIX

[16]

υ : — υ—υ—υ—^
υ : — υ—υ—υ—^
— υ—υ—υ—υ—υ
υ : — υ—υ—υ—^

Ὁ καρκίνος ὦδ' ἔφα
χαλᾷ τὸν ὄφιν λαβών·
εὐθὺν χρὴ τὸν ἐταῖρον ἔμμεν
καὶ μὴ σκολιὰ φρονεῖν.

XX

[Bergk, 30]

×
 — — — — —
 — — — — —

Οὐ γὰρ πολλὰ ἔχειν θνητὸν ἄνθρωπον, ἀλλ' ἐρᾶν,
 καὶ κατεσθίειν· σὺ δὲ κάρτα φεΐδῃ.

XXI

PYTHERMUS

[1]

Οὐδὲν γὰρ ἄρα τᾶλλα πλὴν ὁ χρυσός.

SCOLIA ATTRIBUTED TO THE SAGES

XXII

BIAS

[Bergk, p. 969]

— : — — — — —
 — : — — — — —
 — — — — —

Ἀστοῦσιν ἄρεσκε πᾶσιν ἐν πόλει αἴκε μένης
 πλείσταν γὰρ ἔχει χάριν· αὐθαδῆς δὲ τρόπος
 πολλάκι βλαβερὰν ἐξέλαμψεν ἄταν.

XXIII

PITTACUS

[p. 968]

— : — — — — —
 — : — — — — —
 — — — — —
 — : — — — — —

Ἐχοντα δεῖ τόξον καὶ ἰοδόκον φαρέτρην
 στείχειν ποτὶ φῶτα κακόν· πιστὸν γὰρ οὐδὲν
 γλῶσσα διὰ στόματος λαλεῖ
 διχόμυθον ἔχουσα καρδίη νόημα.

XXIV

SOLO

ω : — — — — — — — — — — ^
 υ : — — — — — — — — — — ^
 υ : — — — — — — — — — — —
 — — — — — — — — — — —
 — — — — — — — — — — —

Πεφυλαγμένος ἄνδρα ἕκαστον ὄρα
 μὴ κρυπτὸν ἔγχος ἔχων καρδίῃ
 φαίδρῳ πρὸς σ' ἐννέπη προσώπῳ
 γλῶσσα δέ οἱ διχόμυθος
 ἐκ μελαίνας φρενὸς γεγωνῇ.

XXV

CHILO

[Bergk, 969]

— — — — — — — — — — ^
 υ : — — — — — — — — — — ^
 — — — — — — — — — — —

Ἐν λιθίναις ἀκόναις ὁ χρυσὸς ἐξετάζεται
 διδοὺς βάσανον φανεράν·
 ἐν δὲ χρυσῷ νοῦς ἀγαθῶν τε κακῶν τ' ἀνδρῶν ἔδωκ' ἐλεγχον,

XXVI

THALES

[p. 970]

— — — — — — — — — — —
 — — — — — — — — — — ^
 — — — — — — — — — — —
 — : — — — — — — — — — — ^

Οὐ τι τὰ πολλὰ ἔπη φρονίμην ἀπεφήνατο δόξαν·
 ἐν τι μάτευε σοφόν·
 ἐν τι κεδνὸν αἶροῦ.
 λύσεις γὰρ ἀνδρῶν κωτίλων γλώσσας ἀπεραντολόγους.

XXVII

CLEOBULUS

υ: - υ - υ - υ - υ - υ - υ
 υ: - υ - υ - υ - υ - υ - υ - ^

Ἄμουςίᾳ τὸ πλεόν μέρος ἐν βροτοῖσιν
 λόγων τε πλῆθος· ἀλλ' ὁ καιρὸς ἀρκέσει.
 (φρόνει τι κεδνόν' μὴ μάταιος ἄχαρις γινέσθω.)

XXVIII

[Bergk, 27]

Ἐγχει καὶ Κήδωνι, διάκονε, μὴδ' ἐπιλήθου,
 εἰ γὰρ τοῖς ἀγαθοῖς ἀνδράσιν οἰνογοεῖν.

POPULAR SONGS

I

LINUS SONG

[Bergk, 2]

—υυ—υ—υ, or υ:—υυ—υ—υ, or (υ:)—υυ—υ—υ

Ω Λίνε πᾶσι θεοῖσιν
 τετιμένε, σοὶ γὰρ ἔδωκαν
 πρῶτῳ μέλος ἀνθρώποισι
 φωναῖς λιγυραῖς ἀεῖσαι
 Φοῖβος δὲ κότῳ σ' ἀναιρεῖ 5
 Μοῦσαι δὲ σε θρηγέουσιν.

II

SWALLOW-SONG

[41]

(Metre, see Notes.)

Ἦλθ' ἦλθε χελιδών,
 καλὰς ὥρας ἄγουσα,
 καλοὺς ἐνιχυτούς,
 ἐπὶ γαστέρα λευκὰ,
 ἐπὶ νῶτα μέλαινα. 5
 Παλάθην σὺ προκύκλει
 ἐκ πίονος οἴκου,
 οἴνου δὲ δέπαστρον
 τυρῶν τε κάνυστρον.
 καὶ πύρνα χελιδών 10
 καὶ λεχιθίταν
 οὐκ ἀπωθεῖται. Πότερ' ἀπίωμες, ἢ λαβώμεθα;
 εἰ μὲν τι δώσεις· εἰ δὲ μή, οὐκ ἐάσομεν.
 Ἡ τὰν θύραν φέρωμες ἢ τοῦπέρθυρον;
 ἢ τὰν γυναῖκα τὰν ἔσω κατηγμέναν;
 15 μικρὰ μὲν ἔστι, ῥαδίως μιν οἴσομεν
 ἂν δὲ φέρῃς τι
 μέγα δὴ τι φέροιο.
 Ἄνοιγ' ἄνοιγε τὰν θύραν χελιδόνι
 οὐ γὰρ γέροντές ἐσμεν, ἀλλὰ παῖδις. 20

III

[Bergk, 42]

— ∪ — ∪ ∪ — ∪ — ∪ — ∪ — ∪

Δέξει τὰν ἀγαθὴν τύχην, δέξει τὰν ὑγίειαν,
ἂν φέρομεν παρὰ τᾶς θεοῦ, ἂν ἐκαλέσσατο τήναι.

CHILDREN'S GAMES

IV

TORTOISE SONG

[21]

Χόρος.	Χελί χελιώνη τί ποίεις ἐν τῷ μέσῳ;
Χελιώνη.	Μαρύομ' ἔρια καὶ κρόκαν Μιλησίαν.
Χορ.	Ὅ δ' ἐκγονός σου τί ποῖων ἀπώλετο;
Χελ.	Λευκᾶν ἄφ' ἵππων εἰς θάλασσαν ἄλατο.

V

FLOWER SONG

[19]

A. Ποῦ μοι τὰ ρόδα, ποῦ μοι τὰ ἴα, ποῦ μοι τὰ καλὰ σέλινα;
B. Ταδὶ τὰ ρόδα, ταδὶ τὰ ἴα, ταδὶ τὰ καλὰ σέλινα.

VI

BLIND MAN'S BUFF

[20]

— — | — — | — — | — —

Ὁ Περιστερόμενος.	Χαλκῆν μυῖαν θηράσω.
Χόρος.	Θηράσεις, ἀλλ' οὐ λήψεις.

VII

[22 A]

ΠΑΙΔΕΣ. "Εξεχ' ὦ φίλ' "Ηλιε.

VIII

MILL-SONG AT MYTILENE

[Bergk, 43]

"Αλει μύλα, ἄλει
καὶ γὰρ Πίττακος ἄλει
μεγάλας Μιτυλάνας βασιλεύων.

IX

TO DEMETER

[1]

Πλεῖστον οὔλον ἴει, ἴουλον ἴει.

X

[24]

Μακροὶ δρύες, ὦ Μέναλκα.

THE GAMES

XI

(α') THE SUMMONS

[Bergk, 14]

--:--υυ-----⌒
--:--υυ-----υυ--⌒
--υυ--

"Αρχει μὲν ἀγὼν τῶν καλλίστων
ἀθλων ταμίας, καιρὸς δὲ καλεῖ
μηκέτι μελλεῖν.

(β') THE START

[15]

Βαλβυῖδι πόδας θέτε παρ πόδα πόδα.

(γ') THE FINISH

[Bergk, 16]

Λήγει μὲν ἄγων τῶν καλλίστων
 ἄθλων ταμίας, καιρὸς δὲ καλεῖ
 μηκέτι μελλεῖν.

RELIGIOUS

XII

ELEAN WOMEN TO BACCHUS

[6]

Ἐλθεῖν, ἥρω Διόνυσε,
 Ἄλιον ἐς ναόν,
 ἄγνον σὺν Χαρίτεσσιν, ἐς ναόν
 τῷ βοσέω ποδὶ θύων.
 Ἄξιε ταῦρε, ἄξιε ταῦρε.

XIII

PHALLOPHORI TO BACCHUS

[8]

Σοὶ, Βάκχε, τάνδε μοῦσσαν ἀγλαΐζομεν.
 ἀπλοῦν ρύθμὸν χέοντες αἰόλῳ μέλει,
 καινάν, ἀπαρθένευτον, οὔτι ταῖς πάρος
 κεχρημέναν ὠδαῖσιν, ἀλλ' ἀκήρατον
 κατάρχομεν τὸν ὕμνον.

XIV

[5]

Δαδοῦχος
 Χορός

Καλεῖτε θεόν·
 Σεμελήι' Ἰακχε πλουτοδότα,

XV

AT THE LIBATION

[Bergk, 11]

Τίς τῇδε; πολλοὶ κάγαθοί.

Ἐκκέχεται· κάλει θεόν.

XVI

[4]

Ἀνάβαλ' ἄνω τὸ γῆρας,
ὦ καλὰ Ἀφροδίτα.

XVII

[26]

Στρίγγ' ἀποπομπεῖν
νυκτιβόαν—
στρίγγ' ἀπὸ λαῶν,
ῥοῖνιν ἀνώνυμον
ὠκυπόρους ἐπὶ νῆας.

MISCELLANEOUS AND ANONYMOUS

I

(ARION)

υ: - υ - ^
 - υ - υ - υ - υ
 υ: - υ - υ - υ - υ
 - υ - υ - υ - υ
 -: - υ - υ - υ - ^ 5
 -: - υ - υ - υ - ^
 υ: - υ - υ - υ - υ - ^
 υ: - υ - υ - υ - υ - υ - υ
 υ: - υ - υ - υ - υ - ^ 10
 - υ - υ - υ - υ - υ
 υ: - υ - υ - υ - υ - υ - ^
 υ: - υ - υ - υ - υ - υ - υ
 -: - υ - υ - υ - υ
 υ - υ - υ - υ - ^ 15
 υ: - υ - υ - υ - υ - υ - ^
 - υ - υ - υ - υ - υ - ^
 -: - υ - υ - υ - υ - υ

Ὑψιστε θεῶν

πόντιε χρυσοτρίαινα Πόσειδον,

γαιήρχ', ἐγκύμον' ἀν' ἄλμαν'

βράγχοι περὶ δὲ σὲ πλωτοί

θῆρες χορεύουσι κύκλῳ,

5

κούφοισι ποδῶν ῥίμμασιν

ἐλάφρ' ἀναπαλλόμενοι, σιμοί,

φριζύχενες, ὠκύδρομοι σκύλακες, φιλόμουσοι

δελφῖνες, ἔναλα θρέμματα

κουρᾶν Νηρεΐδων θεᾶν,

10

ᾗς ἐγείνατ' Ἀμφιτρίτα

οἳ μ' εἰς Πέλοπος γᾶν ἐπὶ Ταίναρ' ἀκτάν

ἐπορεύσατε πλαζόμενον Σικελῷ ἐνὶ πόντῳ,

κυρτοῖσι νώτοις ὀχέοντες,

ἄλοκα Νῆρσέας πλακός
τέμνοντες, ἀστιβῆ πόρον, φωῖτες δόλιοι
ὥς μ' ἀφ' ἀλιπλόου γλαφυρᾶς νεώς
εἰς οἶδμ' ἀλιπόρφυρον λίμνας ἔριψαν. 15

II

CORINNA

[Bergk, Corinna, 21]

(a)

— — — — —
— — — — —

Μέμορμαι δὲ καὶ λιγοῦρὰν Μουρτίδ' ἰώνγα,
ὅτι βανὰ φοῦς' ἔβα Πινδάραιο ποτ' ἔριν.

[2]

(b)

Νίκασ' ὁ μεγαλοσθένης
'Ωαρίων, χώραν τ' ἀπ' ἐοῦς
παῖσαν ὠνούμαιεν.

[9]

(c)

Ἦ διανεκῶς εὔδεις; οὐ μὲν πάρος ἦσθα Κόριννα;

III

PRAXILLA

ADONIS

[2]

Κάλλιστον μὲν ἐγὼ λείπω φάος ἡερίοιο,
δεύτερον ἄστρα φαεινὰ σεληναίης τε πρόσωπον
ἦδὲ καὶ ὠραίους σικύους καὶ μῆλα καὶ ὄγχνας,

IV

PRAXILLA

Ἦ δια τῶν θυρίδων καλὸν ἐμβλέποισα,
παρθένε τὰν κεφαλάν, τὰ δ' ἐνερθε νύμφα.

V

ARIPHRON (?)

PAEAN TO HYGIEIA

∪∪: ∟∪ --- ∪∪ --- ∪∪ --- ∪∪ --- ∪∪ --- ∟
 ∪∪: --- ∪∪ --- ∟∪ ∪∪ ---
 ∟: ∟∪ --- ∪∪ --- ∪∪ --- ∟
 ---: ∪∪ --- ∪∪ --- ∪∪ --- ∪∪ --- ∟∪ --- ∟
 --- ∪∪ --- ∪∪ --- ∟∪ --- ∟∪ --- ∟
 ∟∪ --- ∟∪ --- ∟∪ ∪∪ ∟∪ ∟∪ ∟∪ ∟∪ ---
 ∪∪: --- ∪∪ --- ∪∪ --- ∟
 ∟: ∟∪ ∟∪ --- ∪∪ ∟∪ --- ∟
 ∪: ∟∪ ∟∪ --- ∟∪ --- ∟∪ --- ∟

5

Ἦγία πρεσβίστα μακάρων, μετὰ σεῦ ναίοιμι τὸ λειπόμενον
 βιοτᾶς, σὺ δέ μοι πρόφρων σύννοικος εἴης
 εἰ γάρ τις ἢ πλούτου χάρις ἢ τεκέων,
 ἢ τᾶς ἰσοδαίμονος ἀνθρώποις βασιληίδος ἀρχᾶς, ἢ πόθων
 οὐς κρυφίοις Ἀφροδίτας ἔρκεσιν θηρεύομεν, 5
 ἢ εἴ τις ἄλλα θεόθεν ἀνθρώποισι τέρεψις ἢ πόνων ἀμύνα
 πέφανται,
 μετὰ σεῖο, μάκαιρ' Ἦγία,
 τέθαλε πάντα καὶ λάμπει Χαρίτων ἔαρ,
 σέθεν δὲ χωρὶς οὐ τις εὐδαίμων (ἔφυ).

VI

ARISTOTLE TO ARETE

[Bergk, vol. ii. *Aristot.* 7]

UU:--UU--UUUU--
 --:LU---U--X
 --UU--UU--
 LU---UU--UU--
 LU---UU--UU-- 5
 --UU--UU--
 ---UU--LU--
 --UU--UU--LU--
 --UU--UU--UU--LU--
 --UUUU-- 10
 LU---UU--X
 --UU--UU---UU--UU'---X
 --UU--UU---X
 UU:--UU--UU--UU--LU--
 --UU--UU---UU--UU--LU-- 15
 --UU--UULU--UU--UU---UU--UULU--

Ἄρετὰ πολύμοχθε, γένει βροτείῳ
 θήραμα κάλλιστον βίῳ,
 σᾶς πέρι, παρθένε, μορφᾶς
 καὶ θανεῖν ζήλωτὸς ἐν Ἑλλάδι πότμος
 καὶ πόνους τλῆναι μαλεροῦς ἀκάμαντας· 5
 τοῖον ἐπὶ φρένα βάλλεις
 καρπὸν τ' ἀθάνατον χρυσοῦ τε κρείσσω
 καὶ γονέων μαλακκαυγήτοιο θ' ὕπνου·
 σεῦ δ' ἔνεχ' οὐ 'κ Διὸς Ἡρακλέης Λήδας τε κοῦροι
 πόλλ' ἀνέτλασαν ἔργοις 10
 σὺν ἀγρεύοντες δύναιμιν·
 σοῖς δὲ πόθοις Ἀχιλεὺς Αἴας τ' Ἀἰῶο δόμους ἤλθον·
 σᾶς δ' ἔνεκεν φιλίου μορφᾶς
 καὶ Ἀταρνέος ἔντροφος ἀελίου χήρωσεν αὐγᾶς.
 τοιγὰρ ἀοίδιμον ἔργοις ἀθάνατόν τέ μιν ἀνέξουσιν Μοῦσαι 15
 Μναμοσύνας θύγατρες, Διὸς ξενίου σέβας* ἀνέξουσιν* φιλικὰς τε
 γέρας βεβαίῳ.

XII

[Bergk, *Frag. Adesp.* 97]

— υ — υ — υ — υ — ^
 υ : ^ υ — υ — υ — υ
 υ : υ — υ — υ — ^

“Ὡς ἄρ’ εἰπόντα μιν ἄμβρόσιον
 τηλαυγὲς ἑλασίππου πρόσωπον
 ἀπέλιπεν ἀμέρας.

XIII

[*Ib.* 87]

— : υ — υ — υ — υ — — υ — —
 υ — — — υ — υ — — — ^

Ναὶ τὰν Ὀλυμπον καταδερομένην σκαπτοῦχον Ἥραν,
 ἔστι μοι πιστὸν ταμειῖον ἐπὶ γλώσσας.

XIV

[*Ib.* 86]

^ υ — υ ^ υ — υ ^ υ — υ ^ υ — υ
 — υ — υ —

Οὐ γὰρ ἐν μέσοισι κεῖται δῶρα δυσμάχητα Μοισᾶν
 τᾷ ’πιτύχοντι φέρειν.

XV

[*Ib.* 89]

Ἦ γλυκεῖ’ εἰράνα
 πλουτοδότειρα βρότοις·

XVI

NIOBE

[*Ib.* 98]

Οὐκ αἰεὶ θαλέθοντι βίῳ
 βλάσταις τε τέκνων βριθομένα γλυκερὴν
 φῶς ὀρώσα.

XXVIII

ITHYPHALLIC HYMN TO DEMETRIUS POLIORCETES

[Ib. 46]

ὦς οἱ μέγιστοι τῶν θεῶν καὶ φίλτατοι
 τῇ πόλει πάρεσιν·
 ἐνταῦθα (γὰρ Δήμητρα καὶ) Δημήτριον
 ἅμα παρ᾽ γ' ὁ καιρός·
 χῆ μὲν τὰ σεμνὰ τῆς Κόρης μυστήρια 5
 ἔρχεθ' ἵνα ποιήσῃ,
 ὁ δ' Ἰλαρος, ὥσπερ τὸν θεὸν δεῖ, καὶ καλὸς
 καὶ γελοῖν πάρεστιν,
 σεμνὸς ὅθι φαίνεθ', οἱ φίλοι πάντες κύκλω
 ἐν μέσοισι δ' αὐτός, 10
 ὅμοιον, ὥσπερ οἱ φίλοι μὲν ἀστέρες,
 ἥλιος δ' ἐκείνος.
 ὦ τοῦ κρατίστου παῖ Ποσειδῶνος θεοῦ
 χαῖρε ἀφροδίτης·
 ἄλλοι μὲν ἡ μακρὰν γὰρ ἀπέχουσιν θεοί, 15
 ἡ οὐκ ἔχουσιν ὧτα,
 ἡ οὐκ εἰσὶν, ἡ οὐ προσέχουσιν ἡμῖν οὐδὲ ἔν,
 σὲ δὲ παρόνθ' ὀρώμεν,
 οὐ ξύλινον, οὐδὲ λίθινον, ἀλλ' ἀληθινόν·
 εὐχόμεσθα δὴ σοι· 20
 πρῶτον μὲν εἰρήνην ποιήσον, φίλτατε,
 κύριος γὰρ εἶ σύ·
 τὴν δ' οὐχὶ Θηβῶν ἀλλ' ὅλης τῆς Ἑλλάδος
 Σφίγγα περικρατοῦσαν—
 Αἰτωλὸν, ὅστις ἐπὶ πέτρας καθημένος, 25
 ὥσπερ ἡ παλαιά,
 τὰ σώμαθ' ἡμῶν πάντ' ἀναρπάσας φέρει,
 κοῦκ ἔχω μάχεσθαι,
 (Αἰτωλικὸν γὰρ ἀρπάσαι τὰ τῶν πέλας,
 νῦν δὲ καὶ τὰ πόρρω)— 30
 μάλιστα μὲν δὴ κόλασον αὐτός· εἰ δὲ μή,
 Οἰδίπουν τιν' εὐρέ,
 τὴν Σφίγγα ταύτην ὅστις ἡ κατακρημνισῇ
 ἡ σπίνον ποιήσει.

XXIX

PAEAN OF THE CHALCIDIANS TO T. FLAMININUS

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Πίστιν δὲ Ῥωμαίων σέβομεν
 τὸν μεγαλειοτάταν ὄρκους φυλάσσειν.
 Μέλπετε κοῦραι
 Ζῆνα μέγαν Ῥώμαν τε Τίτον θ' ἄμα Ῥωμαίων τε
 πίστιν ἱήϊε Παιάν·
 ὦ Τίτε σῶτερ.

5

XXX

SAPPHIC ODE TO ROME BY MELINNO OF LOCRI (?)

Χαῖρέ μοι Ῥώμα θυγάτηρ Ἀρης,
 χρυσεόμιτρα, δαΐφρων ἄνασσα,
 σεμνὸν ἅ ναιεῖς ἐπὶ γᾶς Ὀλυμπον
 αἰὲν ἄθραυστον·
 Σοὶ μόνῃ πρέσβειρα δέδωκε Μοῖρα
 κύδος ἀρρήκτω βασιλῆον ἀρχᾶς,
 ὄφρα κοιρανῇον ἔχουσα κάρτος
 ἀγερμονεύης·
 σῆ δ' ὑπὸ σθεύγλα κρατερῶν λεπάδων
 στέρνα γαίας καὶ πολίης θαλάσσης
 σφίγγεται· σὺ δ' ἀσφαλέως κυβερνᾷς
 ἄστεα λαῶν.
 Πάντα δὲ σφάλλων ὁ μέγιστος αἶων
 καὶ μεταπλάσσω βίον ἄλλοτ' ἄλλως
 σοὶ μόνῃ πλησίστιον οὔρον ἀρχᾶς
 οὐ μεταβάλλει.
 Ἥ γὰρ ἐκ πάντων σὺ μόνῃ κρατίστους
 ἄνδρας αἰχμητάς μεγάλους λοχεύεις,
 εὖσταχυν Δάματρος ὅπως ἀνεῖσα
 καρπὸν ἀπ' ἀνδρῶν.

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DITHYRAMBIC POETS

I HAVE already described on p. 106 *seq.* the general characteristics of the last or Dithyrambic period in Greek Melic poetry, and I have also on p. 40 and p. 107 dwelt upon the tendency at the time of the musical accompaniment to become more and more important at the expense of the poetry. It remains for me to sketch briefly the development of Dithyrambic poetry, and to give some account of the poets from whom passages appear in this collection.

From the latter part of the seventh century B.C., when it was first raised to the position of a branch of cultivated Melic poetry by Arion (see p. 102), to the end of the sixth century, when it took a new departure in the hands of Lasus of Hermione, the Dithyramb proper appears to have received but little attention. It was not, so far as we can judge from the silence of authorities, patronised during this period by the great Lyric poets, and we have more positive evidence in the words of Pindar (*Frag.* 47, Böckh)

Πρὶν μὲν εἶρπε σχοινοτένεια τ' αἰοιδᾷ διθυράμβων
καὶ τὸ σὰν κίβδαλον ἀνθρώποισιν ἀπὸ στομάτων.

So great were the alterations effected by Lasus that he is described as the 'inventor' of the Dithyramb.¹ He was probably more a musician than a poet, and his innovations appear to have mainly consisted in bringing the musical accompaniment, hitherto plain and monotonous, into better agreement with the excited tone supposed to characterise a Dithyrambic song. For this purpose he made a free use of the flute,² and from this time we may date the commence-

¹ Clem. Strom. i. 365 : διθύραμβον δὲ ἐπενόησε Λάσος Ἑρμιονεύς. Cf. a Scholiast on Pindar, ἔστῃσε δὲ αὐτὸν (διθύραμβον) πρῶτος Ἀρίων . . . εἴτα Λάσος.

² Schmidt, *Diatribē in Dithyr.* p. 128 *seq.*, points out that the flute had not always been the appropriate instrument of the Dithyramb. Thus Arion was a *κιθαρῳδός*.

ment of the quarrel between the advocates respectively of the flute and the lyre, of which we have such a lively illustration in *Frag.* 1. It must not, however, be thought that the new or more typical dithyrambic style, as ridiculed by the comedians, belonged to this date. Lasus falls rather within the last period of the great Lyric poets, and Simonides probably and Pindar almost certainly adopted his improvements. From the latter poet we have a long fragment, No. VI., which we may regard as a type, though a favourable one, of the 'Lasian' dithyramb. 'The rhythmical structure of the fragment is bold and rich, and a lively and almost violent motion prevails in it, but this motion is subject to the constraint of fixed laws, and all the separate parts are carefully incorporated in the artfully constructed whole'.¹ However great may have been the improvements introduced in the music, they certainly had not yet detracted from the excellence of the poetry. Nevertheless the corrupting influence was already beginning to make itself felt, as we gather from the lines of Pratinas (*Frag.* I.), written about the beginning of the fifth century B.C.; and during the course of the next hundred years the new style came rapidly to the front. Its progress is described in a lively passage from the comic writer Pherecrates, quoted in Plutarch's *de Musica*, where Πότῆρις is complaining of her wrongs:

Ἐμοὶ γὰρ ἤρξε τῶν κακῶν Μελανιππίδης
 ἐν τοῖσι πρώτοις, ὅς λαβὼν ἀνῆλθέ με
 χλιδωτέρην τ' ἐποίησε χορδαῖς δώδεκα.
 Ἄλλ' οὖν ὅμως οὗτος μὲν ἦν ἀποχρῶν ἀνὴρ
 ἔμοιγε πρὸς τὰ νῦν κακά.
 Κινησίας δέ, ὁ κατάρατος Ἀττικὸς,
 ἐξαρμονίους καμπὰς ποιῶν ἐν ταῖς στροφαῖς
 ἀπολώλεκέ μ' οὕτως κ.τ.λ.

* * * * *

Φρύνις δ' ἴδιον στρόβιλον ἐμβαλὼν τινα
 κάμπτων με καὶ στρέφων, ὅλην διέφθορεν
 ἐν πέντε χορδαῖς δώδεκ' ἀρμονίας ἔχων.

¹ Müller, *Hist. of Greek Lit.* c. xxx. *ad fin.*

ἀλλ' οὖν ἔμοιγε οὗτος ἦν ἀποχρῶν ἀνὴρ.

* * * *

Ὁ δὲ Τιμόθεός μ', ὦ φιλότατη, κατορώρουγε

καὶ διακέκνοιχ' αἰσχιστα . . .

, . . ἀπαντας οὓς λέγω

παρελήλυθ' ἄγων (ὅδ') ἐκτραπέλους μυρμηκίας.

We thus see that the first step in the direction of the new style is attributed to Melanippides, and Suidas is in agreement, who says of him—ἐν τῇ διθυράμβων μελοποιῇ ἐκαινοτόμησε πλεῖστα. One of the chief innovations assigned to him is the substitution of the ἀναβολή for the antistrophical system.¹ The ἀναβολή originally signified a mere prelude before the full commencement of the song, and the term was now applied to the whole musical composition, apparently because it partook of the nature of what was once only the prelude, in observing no fixed laws and regular periods. Aristophanes speaks of these ἀναβολαί as being collected among the clouds (*Peace* 830) or floating about the void air (*Birds* 1385); and Aristotle *l.c.* appears to condemn them as exhibiting no distinct τέλος. The effect upon the poetry was certainly disastrous, as we gather partly from the passage quoted by Aristotle from Democritus in condemnation of Melanippides:

Οἱ τ' αὐτῷ κακὰ τεύχει ἀνὴρ ἄλλω κακὰ τεύχων

ἣ δὲ μακρὰ ἀναβολή τῷ ποιήσαντι κακίστη.

Melanippides flourished in the latter part of the fifth century,² and his pupil Philoxenus (435-380), of whom Pherecrates makes no mention, followed in his wake, many innovations being attributed to him by Plutarch. Yet his music and poetry were regarded as severe when compared with the still more elaborated and ornate style of the next generation.³ There is a long passage surviving from his *Δεῖπνον*, but the nature of the composition, whatever may

¹ Arist. *Rhet.* iii. 9.

² Suidas describes him as younger than Diagoras, who, as he says, flourished 468 B.C.

³ See Antiphanes *ap.* Athen. xiv. 643.

have been the class of Lyric poetry to which it was assigned, is so essentially un-melic, that I have not included it in this collection.

Little is known of Cinesias 'the accursed Attic' and of Phrynīs, who appear next on the charge sheet of Pherecrates. Aristophanes ridicules the empty, unsubstantial style of the former, in the *Birds* 1352; and Phrynīs is still more strongly condemned by Pherecrates. The latter is said by Plutarch (*de Mus.* c. VI.), to have altered the ancient form of Terpander's nomes. Next to these comes Timotheus, who attained to very great renown as a Dithyrambic poet. Plutarch calls him φιλόκαινος, and accuses him of being addicted to τὸν φιλόανθρωπον τρόπον, and Suidas speaks of his enervating the ancient musical style—τὴν ἀρχαίαν μουσικὴν ἐπὶ τὸ μαλακώτερον μετήγαγεν. He made important alterations in the Nome, giving up for the most part the use of the hexameter, long regarded as essential in this branch of Melic poetry, and effecting a still more radical change in what had once been regarded as a calm and sedate style of composition by giving it the opposite characteristics of the Dithyramb. He speaks with pride of his own innovations in *Frags.* I. ε', Οὐκ ἔδω τὰ παλαιά κ.τ.λ.

Contemporary with Timotheus in the first half of the fourth century was Polyeidus, who is spoken of by Plutarch *de Mus.* c. XXI., as surpassing even Timotheus in the intricacy of his musical style.

From the silence of authorities with regard to later Dithyrambic poets we may conclude that the flourishing period of this last product of the lyric muse came to a close about the middle of the fourth century.

Of the real character of the later Dithyramb we have but little means of judging except from the criticisms of the comedians and others, since the surviving fragments are insignificant. After making due allowance for exaggeration there can be no doubt that the poetry at any rate was of an inferior order. All those who won distinction were renowned not for their poetic genius but for their musical skill; and the very fact that such

meagre fragments survive from so many poets living at so late a period, indicates that their writings owned but small literary merit. Nor indeed was the Dithyramb intended for a literary composition ; it was a lively mimetic representation of more or less dramatic scenes, in which imitative gestures and clever instrumental effects were of far more importance than the diction.¹ Dithyrambes were intended for prize competitions, and written to win the immediate favour of a public of a somewhat vitiated taste, and by no means to endure as monuments of literature. They probably consisted, according to a good description in Müller's *Hist. of Greek Literature*, in a 'loose and wanton play of lyrical sentiments, which were set in motion by the accidental impulses of some mythical story, and took now one direction, now another, preferring however to seize on such points as gave room for an immediate imitation in tones, and admitting a mode of description which luxuriated in sensual charms.'

I append in their chronological order a short account of the poets from whom fragments appear in the text.

PRATINAS

Fl. 500 B.C.

Pratinas is known to us in connection with the rise of the drama, and it would of course be misleading to speak of him as a Dithyrambic poet. Nevertheless at this early period it is by no means easy to separate dramatic from dithyrambic poetry, and the satiric drama itself, the 'invention' of which is ascribed to Pratinas, was probably in particularly close connection with the Dithyramb. Moreover the fragment in the text, quoted by Athenaeus as a

¹ See Plat. *Rep.* iii. 395, where Socrates speaks with contempt of the imitation of the neighing of horses, the lowing of bulls, the roaring of the sea, and the crash of thunder.

hyporchem, appears to partake rather of the dithyrambic nature, and it will be noticed that it is addressed not to Apollo, as we should expect in the case of a hyporchem, but to Bacchus the patron of the Dithyramb. In any case, the connection of the subject of the fragment with the history of the later period of Greek Melic poetry completely justifies its insertion in this place.

Suidas, from whom our scanty information about Pratinas is obtained, tells us that he came forward with Aeschylus and Chaerilus about the year 500 B.C., and that he was the first composer of satiric dramas, thirty-two of his fifty plays being of this nature. Pausanias (ii. 135) speaks of his fame as a satiric poet, and Athenaeus (i. 22) testifies to his reputation as a master of the dance.

LAMPROCLES

Lamprocles is mentioned as a dithyrambic poet by Athenaeus (xi. 491), and probably belongs to the earlier part of the fifth century, being described as the pupil of Agathocles and the teacher of Damon, the latter of whom maintained that simplicity was the highest law of music, and numbered Pericles and Socrates among his pupils. Thus Lamprocles belongs to an early period of dithyrambic poetry, and was not open to the charges brought against its later cultivators.

MELANIPPIDES

FL. C. 440 B.C.

I have spoken above of Melanippides and his innovations, and, if Suidas be right in distinguishing between an elder Melanippides, born 520 B.C., and his grandson, what has been said applies to the younger poet. Many critics think that Suidas was mistaken, but G. M. Schmidt in his *Diatribē in Dithyrambum* not only accepts his testimony but attributes *Frag.* I. β' in the text to the elder. If, on the contrary, we are to regard the later Melanippides

as the author of the attack on the flute, it is difficult to accept Plutarch's statement with regard to that poet (*de Musica*, c. 30) that from his time onwards the flute-player in importance took precedence of the poet himself. Melanippides the younger, according to Suidas, was later than Diagoras, who flourished, according to that authority, 468 B.C., and must have died before 414 B.C., since his death took place at the court of Perdiccas II. of Macedon, whose reign extended from 454-414 B.C.; with this monarch he is said to have spent a great part of his life. Melanippides is given the first place among dithyrambic poets by Xenophon (*Mem.* I. iv. 13), and Plutarch classes him with Simonides and Euripides as one of the greatest masters of music.

DIAGORAS

Diagoras of Melos is described by Sextus Empiricus (ix. 204) as *διδυχαρχικός*, but he is better known as a philosopher of atheistical tendencies who earned the title of *"Αθεός*. His date is uncertain, for Suidas can hardly be right in saying that he flourished in 468 B.C., if at least it is true that he was taken prisoner at the fall of Melos in 411, and ransomed by the philosopher Democritus. He is said by Sextus Empiricus to have been originally a man of great piety, as the fragments of his poetry indicate, but, according to the story, he was impelled to atheism by the injustice of the gods in not punishing a fellow-poet, who fraudulently published as his own a *Pacan* written by Diagoras. His atheism took the aggressive form of attacking the popular religion in its most hallowed quarter, the Mysteries; and he is said to have diverted from their purpose many who were about to be initiated. The Athenians retaliated by outlawing the poet, and put a price upon his head.¹ He escaped to Corinth, where he took up his abode; and we also hear of him at Mantinea. His position as a poet seems to have been one of but little prominence, and he probably abandoned his art for philosophical speculation.

¹ Schol. Arist. *Frogs* 323, *Birds* 1073.

TIMOTHEUS

Fl. 398 B.C.

Timotheus of Miletus was born in 454 B.C., since Suidas says that he lived to ninety-seven years of age, and he died, according to the Parian marble, in 357 B.C. The flourishing period of his career is placed at 398 B.C. by Diodorus (xiv. 46,) but, as Clinton points out,¹ he must have attained to eminence and effected the innovations already referred to before that date. He was a voluminous writer and became one of the most celebrated of the dithyrambic poets, his reputation surviving long after his death. Thus Athenaeus (xiv. 626 c) speaks of the Nomes of Timotheus and Philoxenus being studied as the last stage in the education of the Arcadian youth; and a Cnossian decree in the second century B.C. speaks of him in terms of the highest praise. On the other hand, the most wholesale condemnation of his style is to be found in the pseudo-Lacedaemonian decree, which summarises in its charges against Timotheus all the sins of all the dithyrambic poets. He doubtless flung himself boldly into the spirit of the age, which delighted in luxuriant expression and realistic pantomime; and in a surviving fragment (No. I. ε') he bids defiance to the admirers of the older style.

TELESTES

Fl. 398 B.C.

Very little is known of this poet. He came from Selinus in Sicily, and flourished, according to Diodorus *l.c.*, in 398 B.C., the Parian marble mentioning him as victorious in a dithyrambic contest in the year 401. His poems are said to have been particularly admired by Alexander; and Aristratus, Tyrant of Sicyon, raised a monument in his honour.² The fragments that remain are insignificant enough, and are excellent illustrations of the vapidness of dithyrambic poetry.

¹ *Fast. Hell.* an. 357.

² *Plut. Alex.* c. 6. *Plut. H. N.* xxxv. 36. 22.

LICYMNIUS

Licymnius was a dithyrambic poet of Chios whose date is uncertain. He is spoken of by Arist. (*Rhet.* iii. 2.) as ἀναγνωστικός, 'fit for reading,' and the few surviving lines attributed to him are not without literary merit. A rhetorician of the same name is mentioned by Aristotle (*Rhet.* iii. 2), and is identified by some critics with the poet.

Of Lycophronides, from whom two passages are quoted by Athenaeus, we have no information.

DITHYRAMBIC POETS

I

Passages referring to Flute-playing and the New Musical Style.

(α')

PRATINAS. HYPORCHEM

[Bergk, 457]

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Τίς ὁ θόρυβος ὅδε;
 τίνα τάδε τὰ χορεύματα;
 Τίς ὕβρις ἔμολεν ἐπὶ Διονυσιάδᾳ πολυπάταγα θυμέλῃ;
 ἐμὸς ἐμὸς ὁ Βρόμιος;
 ἐμὲ δεῖ κελαιδεῖν ἐμὲ δεῖ παταγεῖν

ἄν' ὄρεα θύμενον μετὰ Ναϊάδων
 οἶά τε κύκνον ἄγοντα ποικιλόπτερον μέλῳς.
 Τὰν λοιπὸν κατέσταςε Πιερίς βασιλείαν· ὁ δ' αὖλλος
 ὕστερον χορευέτω, καὶ γὰρ ἔσθ' ὑπηρέτας·
 κώμῳ μόνον θυραρχάχους τε πυγμαρχίαισι νέων θέλει παροίων 10
 ἔμμεναι στρατηλάτας.

Παῖς τὸν Φρυναίου ποικίλου προανέχοντα

φλέγε τὸν ὀλεσισιαλοκάλαμον,
 λαλοβαρυόπα παραμελορυθμοβάταν θ' ὑπαί
 τρυπάνῳ δέμας πεπλασμένον. 15
 ἦν ἰδοῦ· ὅδε σοι δεξιᾶς
 καὶ ποδὸς διαρριφά, θριαμβοδιθύραμβε.
 Κισσόγχιτ' ἀναξ ἄκουε τὰν ἐμὴν Δώριον χορείαν.

(β')

MELANIPPIDES. ATHENE REJECTS THE FLUTE

[Bergk, p. 590]

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Ἄ μὲν Ἀθάνα

ὄργαν' ἔρριψέν θ' ἱερᾶς ἀπὸ χειρός,
 εἰπέ τ' Ἑρρετ' αἰσχρα, σώματι λύμα·
 οὐ με τῆδ' ἐγὼ κακότητι δίδωμι.

(γ')

TELESTES. DEFENCE OF THE FLUTE

[p. 627]

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ὃν σοφὸν σοφὴν λαβοῦσαν οὐκ ἐπέλπομαι νόῳ

II

MELANIPPIDES

(α')

[p. 591]

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 --υ--υ--υ--υ--
 υυ:--υ--υ--υ--υ-- \asymp
 --υ--υ--υ--υ--

Πάντες δ' ἀπεστύγεον ὕδωρ
 τὸ πρὶν ἐόντες αἰθέριες οἴνου,
 τάχα δὴ τάχα τοὶ μὲν νοῦν ἀπόλοντο,
 τοὶ δὲ παράπληκτον χέρον ὁμῶν.

(β')

--υ--υ--υ--υ--υ-- \nearrow
 --υ--υ--υ--υ--υ-- \nearrow

Κλυθί μοι, ὦ πάτερ, θαῦμα βροτῶν,
 τᾶς ἀειζώου ψυχᾶς μεδέων.

III

DIAGORUS

(α')

[p. 562]

\asymp :--υ--υ--υ--υ--υ--υ--
 :--υ--υ--υ-- \nearrow
 --υ--υ--υ--υ--υ--υ--

Θεός, θεός πρὸ πάντος ἔργου βροτείου
 νωμᾶ φρέν' ὑπερτάταν,
 αὐτοδαχὴς δ' ἀρετὰ βραχὺν οἶμον ἔρπει.

(β')

υυ:--υ--υ--υ-- \nearrow
 \asymp :--υ--υ--υ--υ--

Κατὰ δαίμονα καὶ τύχην
 τὰ πάντα βροτοῖσιν ἐκτελεῖται.

SLEEP AND ENDYMION

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—: — U U — U U — —

VII

— — — — —

uu:-uu-uu-△

(β')

VIII

PHILOXENUS

[p. 611]

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$\frac{1}{2} - \frac{1}{2} = 0$

IX

TIMOTHEUS

[p. 624]

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— ∪ ∪ — — — ∪ ∪ — —

Σύ τ' ὦ τὸν αἰὲ πύλον οὐράνιον
ἀκτῖσι λαμπραῖς Ἄλιε βάλλων,
πέμψον ἐκκρόλον ἐχθροῖσιν βέλος
σᾶς ἀπὸ νευρᾶς, ὃ ἰὲ Παιάν.

X

FROM THE 'CYCLOPS'

[p. 621]

∪ : ∠ ∪ — ∠ ∪ — ∠ ∪ — ∪ ∠ — ^
 ∪ ∪ — ∪ ∠ — ∪ ∠ — ^
 ∠ ∪ — ∪ ∪ — ∪ ∪ — ∪ ∠ — ^
 ∠ ∪ — ∪ ∠ — ∪ ∠ — ∪ ∠ — ^

Ἔχουσ δ' ἐν μὲν δέπας κίσσινον μελαίνας
 σταγόνος ἀμβρότας ἀφρῶ βρυάζον·
 εἴκοσιν δὲ μέτρ' ἀνέχευσεν ἔμισγε δ'
 αἶμα Βακχίου νεορρότοις δακρύοισι Νυμφᾶν.

XI

FROM THE PERSAE

[p. 622]

(α')

Κλεινὸν ἐλευθερίας τεύχων μέγαν Ἑλλάδι κόσμον.

(β')

∪ : — ∪ ∠ — ∪ ∪ — ∪ ∪ — ^

Σέβεσθ' αἰδῶ σύνεργον ἀρετᾶς δοριμάχου.

XII

∪ : ∠ ∪ — ∪ ∠ — ∪ ∠ — ∪

Ἄρης τύραννος χρυσὸν Ἑλλάς οὐ δέδοικεν.

XIII

[p. 621]

Οὔτοι τόν γ' ὑπεραμπέχοντα
 οὐρανὸν εἰσαναβήσει.

XIV

[p. 623]

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 \times
 $- \cup \cup \cup - \cup \cup \cup - \wedge$
 $\cup \cup \cup \cup \cup - \cup \cup \cup - \wedge$

Μακάριος ἦσθα, Τιμόθεε, καρυῖς ὅτ' εἶπεν·
Νικᾷ Τιμόθεος Μιλήσιος
τὸν Κάμωνος τὸν ἰονοκάμπταν.

XV

TELESTES

[p. 630]

— : — — — — —
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5

Ἄλλος δ' ἄλλαν κλαγγὰν εἰς
κερατόφωνον ἐρέθειζε μάχαδιν,
ἐν πενταράβῳ χορδαῶν ῥύθμῳ
γεῖτο καμψιδιάκουλον ἀναστρωφῶν τάχος.

XVI

[630]

一：レ一レ一レ一レ一レ一
 二：レ一レ一レ一レ一レ一
 三：レ一レ一レ一レ一レ一
 四：レ一レ一レ一レ一レ一
 五：レ一レ一レ一レ一レ一

5

Πρῶτοι παρὰ κρατῆρας Ἑλλάνων ἐν αὐλοῖς
 συνοπαδοὶ Πέλοπος ματρὸς ὀρεΐας
 Φρύγιον ἄεισαν νόμον·
 τοὶ δ' ὄξυφώνοις πηγτίδων ψαλμοῖς κρέκον
 Λύδιον ὕμνον

5

XVII

LYCOPHRONIDES

[p. 633]

υ : $\overset{\frown}{\cup}\cup-\cup\acute{\cup}-\wedge$
 υ : $\overset{\frown}{\cup}\cup-\cup\acute{\cup}-\cup\acute{\cup}-\wedge$
 x
 - $\cup\acute{\cup}\cup\cup-\acute{\cup}\cup\cup-\acute{\cup}\cup\cup-\acute{\cup}\cup-\wedge$
 υ : $\acute{\cup}\cup\cup\cup-\cup\cup\cup\cup-\acute{\cup}\cup-\wedge$

Τόδ' ἀνατίθημί σοι ρόδον
 καλὸν ἀνάθημα καὶ πέδιλα καὶ κυνέαν
 καὶ τὰν θηροφόνον λογχίδ', ἐπεὶ μοι νόος ἄλλα κέχρηται
 ἐπὶ τὰν Χάρισι φίλαν παῖδα καὶ καλάν.

XVIII

$\acute{\cup}-\cup\acute{\cup}\cup-\cup\acute{\cup}-\wedge$
 $\cup : \acute{\cup}\cup\cup-\acute{\cup}\cup\cup-\acute{\cup}\cup-\cup$
 $\cup : \acute{\cup}\cup\cup-\cup\acute{\cup}-\cup\acute{\cup}-\cup$
 $\acute{\cup}-\cup-\cup\cup\cup-\cup\acute{\cup}\wedge$

Οὔτε παιδὸς ἄρρενος οὔτε παρθένων
 τῶν χρυσοφόρων οὔτε γυναικῶν βαθυκόλπων
 καλὸν τὸ πρόσωπον, ἂν μὴ κόσμιον πεφύκη
 ἣ γὰρ αἰδὼς ἄνθος ἐπισπείρει.

PINDAR

B.C. 522-442.

THIS book professes, as I have explained in the Introduction, to be a collection of the readable fragments of the Greek Melic poets other than Pindar. I have nevertheless admitted by way of supplement the more important of the fragments of that poet also, and the addition hardly requires justification. No collection of Greek songs would be complete without the splendid specimens of the Threne, the Dithyramb, the Hyporchem, and the Scolion to be found among Pindar's surviving poems, for apart from their great poetical merit, such ample illustrations of the different branches of Melic poetry add considerably to our knowledge of their several characters. On the other hand, I have not thought it necessary to include all the readable passages from Pindar's fragments, but have selected only the most important. Of the works of the other Melic poets so little remains that nothing of value can be spared ; with Pindar this is fortunately not the case, and in addition whatever I have omitted in this collection is readily accessible to English readers in the various editions of Pindar. I must leave to these latter any detailed remarks on Pindar's life and works, contenting myself with a brief biographical sketch and a few general remarks chiefly in connection with the fragments. Beyond this I would refer all readers to excellent articles on Pindar in the *Hellenic Journal*, vol. iii., by Professor Jebb, and in the *Quarterly Review*, January 1886, to Professor Gildersleeve's and Mr. Fennell's introductions to their editions of Pindar's Odes, and to M. Alfred Croiset's *La Poesie de Pindare*, in which

the chapter entitled 'La Destinée Humaine dans Pindare,' p. 201 *seq.*, should especially be read, containing as it does good criticisms on the fragments of Threnes, which are included in this text.

Pindar was born in the year 522 B.C., and lived, it is said, till the age of eighty (442 B.C.). He was thus contemporary with the old age of Simonides (556-468 B.C.), with Lasus, who instructed him in the technique of lyric poetry, and with Bacchylides, and he may also have profited by the advice or example of the Theban poetesses Corinna and Myrtis. He belonged to the great family of the Aegidae, branches of which existed not only in Thebes, but among the Dorians of Sparta, Cyrene, and Aegina. The Aegidae also held high office among the cultivated and devout priesthood of Delphi, a fact probably not without influence on Pindar's career and poetry. At an early age Pindar left Thebes for Athens, where he received instruction from Lasus, Apollodorus, and Agathocles. His first great Epinician Ode, the tenth Pythian, was composed by him at the age of twenty, and, considering the importance attached to such occasions as victory in any of the great games, we must infer that he had established his reputation in Greece even at this early age. We have two other odes, Pyth. vi. and xii., composed in 494 for citizens of Agrigentum, marking the commencement of Pindar's connection with the Sicilian magnates; and many odes follow closely upon this in date for victors from various Hellenic cities. The period of the Persian wars now succeeds, and Pindar had a difficult part to play. His profession, and, if we may judge from his later utterances, his own sympathies were entirely Hellenic; while, on the other hand, as a member of the Theban aristocracy he was expected to adhere to the Persian cause. The course he adopted in his poetry was to abstain from reference to the delicate topic at any rate till later times; and soon after the battle of Salamis he was able to withdraw himself from the troubles in Greece by accepting Hiero's invitation to his court at Syracuse. He was apparently held in great esteem in all

the Sicilian cities,¹ and his fame spread as far as Cyrene,² which he is even supposed to have visited in person. Judging from *Frag.* VI. he had returned to Thebes by the year 463 B.C., but of the later period of his life scarcely anything is recorded. He speaks of himself in *Frag.* CXXVI. (Böckh) as in the contented possession of a modest estate, and the lines may refer to a time when he had quietly settled down in his native city after his travels, and after the Thebans had freed themselves from the difficulties in which they were involved subsequently upon the expulsion of the Persians. He composed an Epinician Ode, *Ol.* iv., as late as 452 B.C., when he was seventy years of age, and died, it is said, at the age of eighty, his death being sent to him by the gods in response to his prayer for their greatest boon. He received after his death almost divine honours at Delphi, and when the Lacedaemonians, and subsequently Alexander, sacked Thebes, Pindar's house was regarded by them as sacred.

Pindar could hardly have lived through a period more favourable to the production of great poetry. Melic poetry as an art had been brought to its full development by Simonides and his predecessors, and the musical accompaniment had attained to what was considered by many Hellenic judges as its prime; finally lyric poetry in general was never in greater demand or esteem than at this period, when it enjoyed practically a monopoly in literature. It was not indeed long before there came rapidly to the front that new and perhaps greatest offspring of Greek poetic genius the Drama, which was soon to cast lyric poetry proper entirely into the shade. We are struck with the rapid advance of Dramatic poetry, and attribute it in great part to various contemporary circumstances; but we must also remember that it was no sudden revival of poetic inspiration that took place at this period, such as was to a certain extent the case in our own Elizabethan age; rather the existing poetical talent, owing to certain causes, was directed to a new channel, and thus lyric poetry at the period which practically marks its close, so far from

¹ See *Ol.* 2, 3, 4, 5, 12, etc.

² See *Pyth.* 4.

being in a state of decay, was in full vigour. It is to this final period that Pindar belongs, and his writings exhibit all its characteristic features. Stamped as his poems are with his own individuality, the directly personal or subjective element has all but disappeared. His compositions were intended for public representation, and his existing poems without exception are in the choral form which he extended even to his *Scolia*.¹ He writes throughout as the professional poet, whose duty it is to devote his talents to the occasion for which his services are required; but his estimate of his profession is a high one, and he places before himself a lofty standard in language and in thought which he seldom deserts, and he notoriously avoids allowing the narrow limitations of his special subject to curtail the range of his genius. The *Epinician Odes* are full of narrative, but besides this they are pervaded with an earnest religious and moral tone, upon which I lay stress here, since it is very noticeable in many of the fragments before us. His sentiments on religious matters are particularly elevated. Attached as he was to mythology, he exercises a purifying eclecticism in his acceptance of its legends; and his test of truth in such matters is the consistency of the story with godlike character. Instances of this might be multiplied from the *Epinician Odes*; in the fragments those which I have grouped together under No. XII. exhibit Pindar's reverent appreciation of the mystery and of the ever-active omnipotence of the gods. Similarly on ethical subjects, bound as he was by his profession to speak words not displeasing to his patrons, there is yet no trace in the *Odes* of the sophistical compromising found in Simonides; his tone is throughout earnest and lofty and almost austere. The moral atmosphere is that of the tragedies of Aeschylus and Sophocles,² and in

¹ See on *Frag.* IX.

² See M. Jules Girard (*Le Sentiment Religieux en Grèce*, p. 348) on the epoch of Pindar and Aeschylus, which he regards as the highest in Greek religion:—'C'est le moment où leur religion sous l'influence orphique est le plus près de s'épurer sans se détruire, où elle allie le mieux le sentiment de la dignité humaine avec le respect de la divinité.'

reading Pindar's Odes we at once perceive that the ethical and didactic character of so many choral passages in the tragedians is but an inheritance from their predecessors the lyric poets. It is only in the Fragments that Pindar appears to unbend, and not only condescends to utter shrewd precepts on social tact and manners, but to sing of love and wine.

His appreciation of nature is great, and a fine example occurs in *Frag.* VI. descriptive of the approach of spring. Here again he relaxes the grand magnificence which in the Epinician Odes characterises, for example, the splendid description of Aetna, and assumes an exquisitely light and graceful tone both in rhythm and language.

On the whole the surviving fragments indicate that, if we knew more of Pindar's writings, our estimate of his poetical qualities, gathered as it is almost entirely from the Epinician Odes, might undergo not a few modifications.

PINDAR'S FRAGMENTS

THRENOI

1

[Böckh, 97]

[illegible]

Ὀλβίη δ' ἅπαντες αἴσα λυσίπικον (μετανίσσονται) τελευτάν·
καὶ σῶμα μὲν πάντων ἔπεται θανάτῳ περισθενεῖ,
ζῶν δ' ἔτι λείπεται αἰῶνος εἰδῶλον· τὸ γάρ ἐστι μόνον
ἐκ θιῶν· εὐδαι δὲ πρασσόντων μελείων, ἅτὰρ εὐδύντεσσιν
ἐν πόλλοις ὀνείροις
δείκνυσι τερπνῶν ἐφέροισαν χαλεπῶν τε κρίσιν.

II

195]

- : - - - - -
- : / - - - - -
 - - - - -
- : L - - - - -
 L - - - - -
- : - - - - -
- : - - - - -

5

Stroph. α' .

Τοῖσι λάμπει μὲν μένος ἁελίου τὴν ἐνθάδε νύκτα κάτω,
φοινικορόδοις τ' ἐν λειμώνεσσι προάστιον αὐτῶν
καὶ λιβάνῳ σκισσοῦ καὶ χρυσεῖσι καρποῖς βέβροισιν·

καὶ τοὶ μὲν ἵπποις γυμνασίαις (τε), τοὶ δὲ πῆσσοις,
 τοὶ δὲ φορμίγγεσσι τέρονται, παρὰ δὲ σφισιν εὐανθῆς
 ἄπας τέθαιλεν ὄλβος· 5
 ὁδμὰ δ' ἐρατὸν κατὰ χώρον κίδναται
 αἰεὶ θύα μιγνύντων πυρὶ τηλεφανεῖ παντοῖα θεῶν ἐπὶ
 βωμοῖς.

Stroph. β'.

* * * *

Ἐνθεν τὸν ἄπειρον ἐρεύγονται σκότον
 βληχροὶ δνοφερᾶς νυκτὸς ποταμοί. . .

III

[97]

---υ---υ---υ---
 -:---υ---υ---υ---
 υ:---υ---υ---
 ---υ---υ---
 ---υ---υ---υ---υ---

5

Ψυχὰ δ' ἀσεβέων ὑπούρανοι
 γαίᾳ πωτῶνται ἐν ἄλγεσιν φονίαις
 ὑπὸ ζεύγλαις ἀφύκτοις κακῶν
 εὐσεβέων δ' ἐπουράνιοι ναίουσιναι
 μολπαῖς μάκαρα μέγαν αἰείδοντ' ἐν ὕμνοις. 5

IV

[98]

---υ---υ---υ---υ---
 ---υ---υ---υ---υ---υ---
 ---υ---υ---
 -:---υ---υ---υ---υ---
 ---υ---υ---υ---υ---υ---υ---

5

Οἷσι δὲ Φερσεφόνα ποινὰν παλαιοῦ πένθεος
 δέξεται, ἐς τὸν ὑπερθεὶν ἄλιον κείνων ἐνάτω ἔτει
 ἀνδιδότ' ψυχὰς πάλιν
 ἐκ τᾶν βασιλῆες ἀγαυοὶ καὶ σθένει κραίπνοι σοφίᾳ τε
 μέγιστοι
 ἄνδρες αὖξοντ' ἐς δὲ τὸν λοιπὸν χρόνον ἥρωες ἄγνοι
 πρὸς ἀνθρώπων καλεῦνται. 5

V

THE ELEUSINIAN MYSTERIES

[98]

Ὀλβιος ὅστις ἰδὼν ἐκεῖνα κοιλάν
εἰς' ὑπὸ χθόν' οἶδε μὲν βίου τελευτάν
οἶδεν δὲ διόσδοτον ἀργάν.

VI

DITHYRAMB

[45]

∪: - ∪ ∪ - ∪ - ^
 ∪: ∪ ∪ - ∪ ∪ - ∪ - ^
 ∪: ∪ ∪ - ∪ ∪ - ∪ ∪ - ∪
 ∪: ∪ ∪ - ∪ - ∪
 ∪: - ∪ - ∪ - ∪ ∪ - ^ 5
 ∪ ∪ - ∪ ∪ - ∪ ∪ - ∪ - ^
 ∪: ∪ ∪ - ∪ ∪ - ∪ - ^
 ∪: ∪ ∪ - ∪ ∪ - ∪ - ^
 ∪ ∪ - ∪ ∪ - ^
 - ∪ - ∪ ∪ - ∪ ∪ - ∪ ∪ - ^ 10
 ∪: ∪ ∪ - ∪ ∪ - ∪ - ^
 ∪: - ∪ - ∪ - ∪ ∪ - ^
 ∪: - ∪ ∪ - ∪ ∪ - ∪ ∪ - ^
 ∪: ∪ ∪ - ∪ ∪ - ∪ ∪ - ∪ ∪ - ^
 x
 - ∪ - ∪ - ∪ - ∪ ∪ - ∪ ∪ - ^ 15
 ∪: - ∪ ∪ - ∪ ∪ - ∪ ∪ - ^
 ∪: - ∪ ∪ - ∪ ∪ - ∪ ∪ - ^
 - ∪ - ∪ - ∪ ∪ - ∪
 - ∪ - ∪ ∪ - ∪ ∪ - ^

Ἴδετ' ἐν χορόν, Ὀλύμπιοι,
ἔπι τε κλυτὰν πέμπετε χάριν, θεοί,
πολύβατον οἷτ' ἄστεος ὀμφαλὸν θυόεντα
ἐν ταῖς ἱεραῖς Ἀθάναις
οἰχνεῖτε πανδαίδαλόν τ' εὐκλὲ' ἀγοράν.

ἰοδέτων λάχετε στεφάνων, τῶν τ' ἑαριδρόπων
 λοιβαῖν, Διόθεν τέ με σὺν ἀγλαΐᾳ
 ἴδετε πορευθέντ' ἐς αἰοιδᾶν δεύτερον
 ἐπὶ τε κισσοδέταν θεόν,
 τὸν Βρόμιον τὸν Ἑριβόαν τε βροτοὶ καλέομεν.
 Γόνον ὑπάτων μὲν πατέρων μελπέμεν
 γυναικῶν τε Καδμειᾶν ἔμολον.
 Ἐν Ἀργεῖα Νεμέα μάντιν οὐ λανθάνει
 φοινικοσάων ὀπότ' οἰχθέντος Ὠρᾶν θαλάμου
 εὐδομον ἐπαΐωσιν ἔαρ φυτὰ νεκτάρεια.
 Τότε βάλλεται, τότε ἐπ' ἀμβρόταν χέρσον ἐραταί
 ἴων φόβαι, ῥόδα τε κόμαισι μίγνυται,
 ἀχεῖται τ' ὀμφαὶ μελέων σὺν αὐλοῖς
 ἀχεῖται Σεμέλαν ἐλικάμπυκα χοροί.

VII

HYPORCHEM

[84]

[illegible]

Ἀκτὶς Ἀελίου, τί, πολύσκοπ' ἐμᾶς θεάς ὧ μᾶτερ ὀρμμάτων,
ἄστρον ὑπέρτατον ἐν ἡμέρᾳ κλεπτόμενον,
ἔθνημας ἀμάχανον ἰσχύι πτανὸν ἀνδράσιν
καὶ σοφίας ὁδόν, ἐπίσκοτον ἀτραπὸν ἐσσυμένα

ριπαῖσιν· ἀλλ' ἄ Κοιογενὴς ὅποτ' ᾠδίνεσσι θοαῖς
 ἀγχιτόκοις ἐπέβα νιν, δὴ τότε τέσσαρες ὕρθαι
 πρέμων ἀπώρουν χθονίων,
 ὃν δ' ἐπικράνοισ σθένον πέτρην ἄδαμαντοπέδιλοι
 κίονες· ἔνθα τεκοῖσ' εὐδαίμον' ἐπόψατο γένναν.

(β) AT DELPHI

[60]

$\omega: - \cup - \cup - \cup$
 $\omega: - \cup - \cup - \cup - \cup$
 $- \cup - \cup - \cup - \cup - \cup - \cup$
 $- \cup - \cup - \cup - \cup - \cup - \cup \wedge$
 $- \cup - \cup - \cup - \cup$

5

Πρὸς Ὀλυμπίου Διὸς σε,
 χρυσέα κλυτόμαντι Πυθοῖ,
 λίσσομαι Χαρίτεσσί τε καὶ σὺν Ἀφροδίτᾳ
 ἐν ζαθέῳ με δέξαι χώρῳ αἰοιδιμον
 Πιερίδων προφάταν.

XI

SCOLION

TO THEOXENUS OF TENEDOS

[illegible]

Epod.

一：〇——〇〇——〇〇——〇〇——〇〇——
 〇〇——〇〇——〇〇——
 〇〇——〇〇——〇〇——

Stroph.

Χρῆν μὲν κατὰ καιρὸν ἐρώτων δρέπεσθαι, θυμέ,
 τὰς δὲ Θεοξένου ἀκτῖνάς (τις) ὅσπων μακαριζοίσας δρακίς

XIII

THEBES

[206]

[illegible]

Κεκρόντηται χρυσέα κρηπίς ἱεραῖσιν ἀοιδαῖς·
εἷα τειχιζόμεν ἤδη ποικίλον
κόσμον ἀνδράεντα λόγων·
ὃς καὶ πολυκλειτὰν περ ἑοῖσαν ὅμως Θήβαν ἔτι μάλλον
ἐπασκήσει θεῶν
καὶ κατ' ἀνθρώπων ἀγυιάς.

5

XIV

ATHENS. DITHYRAMB

[46, 196]

:-uu-uu-uu-uuL-^
:-uu-uu-uu-uu-uu-uu-
uu-uu-uu-uu-uu-
:-L-uu-

Ἦν τὰι λιπαραὶ καὶ ἰοστέφανοι καὶ ἀοίδιμοι,
Ἑλλάδος ἔρσισμα, κλειναὶ Ἀθᾶναι, δαυμόνιον πτολίεθρον.

ὅθι παῖδες Ἀθαναίων ἐβάλλοντο φαεινὰν
κρητὶδ' ἐλευθερίας.

XV

SPARTA

[213]

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000 1001 1002 1003 1004 1005 1006 1007 1008 1009 1010 1011 1012 1013 1014 1015 1016 1017 1018 1019 1020 1021 1022 1023 1024 1025 1026 1027 1028 1029 1030 1031 1032 1033 1034 1035 1036 1037 1038 1039 104

Ἐνθα (καὶ) βουλὰὶ γερόντων καὶ νέων ἀνδρῶν ἀριστεύουσιν
αἰγυαί,
καὶ χοροὶ καὶ Μοῦσα καὶ Ἀγλαΐα.

NOTES

ARCHILOCHUS

EPODES

FOR Epodic metre, see Schmidt, *Rhythmic and Metric*, p. 93 *seq.* It is peculiar in frequently changing the nature of the rhythm in the second line of the couplet as compared with the first. Thus in *Frag.* I. the first line is in dactylic or $\frac{4}{3}$ time, and the second in trochaic or $\frac{3}{2}$ time, while in *Frag.* VII. we find the reverse.

I. Stob. *Flor.* lxiv. 12. 'Woe-begone I am enwrapped half-lifeless in desire, by the will of the gods pierced to the very marrow with sharp pangs.'

θεῶν, apparently Aphrodite and Eros. For the use of ἔκρητι cf. Κύπριδος *ἔκρητι*, Alcman XVI.

II. Τότος γὰρ κ.τ.λ..

Stob. *Flor.* lxiv. 11. The metre of this Epode is imitated by Horace, 1 *Od.* iv., Solvitur acris hiemps, etc. For the 3-time dactyls — ∪, see Metre, p. 63, and for an entirely different metrical arrangement of the Epode, see Schmidt, p. 96.

Notice the languishing effect, appropriate to the words, produced by the 'falling' or brachycatalectic close.

Compare closely with the passage Sap. II. : 'Οππάτεσσι δ' οὐδὲν ὄρημ' ἐπιρρόμ|βεισι δ' ἄκουαι, and Apoll. Rhod. iii. 962, of Medea in the presence of Jason :

Ἐκ δ' ἄρα οἱ κραδίη στηθέων πέσεν, ὄμματα δ' αὖτως
ἤγλυσαν.

III. Ἀλλά μ' ὁ λυσ. Hephaest. 90.

Λυσιμελής is applied to Eros, Sap. VIII., and Hesiod, *Theog.* 911.

Δάμνεται, cf. Sap. XIII., πόθῳ δαμνέται, and Anacr. IV. of Eros, ὅδε καὶ βρότους δαμάζει.

IV. (α) Πάτερ Λυκάμβη κ.τ.λ. Schol. Hermog. in Walz. *Rhett.* vii. 820, and Hephaest. 129 (ll. 1-2).

1. 1. We should probably restore the Ionic κῶτον.

1. 2. παρτίρει cf. X. 5, νόου παρήγορος.

1. 3. ῥῖς Schneidew., for MSS. ῥῖς, Bergk ᾗς (Walz).

(b) Orig. *adv. Cels.* ii. 74 : 'Ο Πάριος λαμβοποιὸς τὸν Λυκάμβην (ὄνειδιζων), cf. Dio Chrys. ii. 746. Huschke thinks that this passage belongs to the same poem as the Fable of *The Fox and the Eagle*, No. vi. If so, this is the application of the story to the case of Archilochus and Lycambes, the words ἄλας τε καὶ τράπεζαν matching ξυνωνίην ἔμειξαν (vi. α.).

V. Οὐκέθ' ὁμῶς κ.τ.λ. Hephaest. 35 and 30. The two lines are not unsuitably placed together by Elmsley, and the passage may perhaps be sneeringly addressed to Neobule.

For the position of δέ cf. on No. XI. 9.

VI. THE FOX AND THE EAGLE. Huschke (*Miscell. Philol.* ed. Matthiae t. i. p. i.) concludes that this and the next Fable (No. vii.) are directed against Lycambes. Philos., *Imag.* 766, says : ἐμῆλθε μύθου καὶ Ἀρχιλόγῳ πρὸς Λυκάμβην, and Julian, vii. 227A, speaks of Archilochus employing fables for purposes of this sort. The story, which is found in Aesop I., was that the eagle, after contracting an alliance with the fox, devoured its cubs. Vengeance however overtook her, for her nest was burnt by a spark from an altar from which she had stolen some meat; her young ones fell to the ground and were eaten before her eyes by the fox.

Between (α') and (β') there is a considerable gap, in which the crime of the eagle is related. In (β') the eagle is jeering at the fox from her own inaccessible crag, concluding, if my arrangement be accepted, with a sarcastic expression of hope that the fox will not come across any more eagles. The last passage (γ') is either the fox's prayer to Zeus to punish the offender whom she cannot reach, or her song of grateful triumph after the punishment has been inflicted.

(α') Quoted by Ammon. 6, ed. Valck., and many other authorities.

For the use of ᾄρα equivalent to ἄρα cf. Pind. *Pyth.* iv. 78, and see Hartung on the Particles, i. 456.

(β') l. 1-3. Atticus ap. Euseb. *Praep. Ev.* xv. 795A, with reference to this same fable. Obviously, as Meineke pointed out, the passage is from Archilochus, though his name is not given.

l. 3. ἐλαφρίζων. Hesych. παρασκευαζόμενος ἑαδίως, 'preparing for', or 'awaiting untroubled', since the eagle has taken up an unassailable position. Schneidewin conjectures μάντην = μανίαν (cf. Aristoph. *Frag.* 647).

l. 4. Schol. *Il.* xxiv. 315, εἶωθε καὶ ὁ Ἀρχιλόχος μελάμπυρον τοῦτον (the eagle) καλεῖν. Hesychius also gives the line, with τύχῃς for τύχης, and he explains μελάμπ. without reference to the eagle. Schneidewin conjectured that the line belongs to the fable, and I have accordingly placed it in the taunting speech of the eagle.

(γ') Stobaeus, *Ecl. Phys.* i. 122, attributes this passage to Aeschylus; but Clem. Alex., *Strom.* v. 725, and Eusebius to Archilochus.

1. 2. ἐπ' ἀνθρώπων Schneidewin. Stobaeus has ἐπ' οὐρανίων καὶ ἀνθρώπων, Clem. Alex. ἐπ' οὐρανούς, Euseb. ἐπ' ἀνθρώπους.

1. 3. καὶ θέμιστα has better authority than Liebel's reading καὶ θεμιστά adopted by Bergk, and is I think more suited to the context, as the fox is only speaking of sin and its punishment, ὕβρις τε καὶ δίκη.

VII. THE APE AND THE FOX. Ammon. 6, and elsewhere.

In this fable Archilochus is supposed by Huschke to be attacking the pride of Lycambes, Aesop narrating (14 Schneider) how an ape boasted about his ancestry to a fox. Or the story may be that of Aesop 69, where an ape who had attained to royal power was entrapped by a fox.

1. 1. 2. 'I, an angry messenger, will tell a tale to you, O Cerycides.' If Huschke be right, Κερυκ. must be applied to Lycambes, and as it was a gentile name in the Ionic cities Athens (Photius) and Miletus (Hesych. *s.v.* κερουχίδαι), it may perhaps also have been that of the Parian family to which Lycambes belonged; in this case, Archil. is jeering at his boasted descent, and is therefore probably employing the former of the two fables mentioned.

The metaphor in σκυτάλη is of course suggested by Κερυκίδη, 'Herald's son'. Somewhat similarly Pindar, *Ol.* vi. 91, speaks of the man to whom he has consigned (probably verbally only) his choral song and its musical and dance-accompaniment as ἄγγελος ὀρθός, ἡΰκόμων σκυτάλα Μοισᾶν. See especially Fennell's remarks, *Introd.* to Pindar, p. xxviii.

It is hard to see how ἄγν. σκυτ. can mean 'a messenger of evil tidings', as Liebel takes it.

1. 3. ἀποκριθεῖς, *i.e.* he was too proud to associate with his fellows.

1. 4. ἄρα, cf. on No. VI. α'.

κερδαλέη (trisyll.) cf. Plat. *Rep.* 365, referring to this passage.

VIII. Τήνελλα καλλίνικε κ.τ.λ.

Schol. Ar. *Birds* 1764, and Schol. *Acharn.* 1230. Cf. Schol. Pind. *Nem.* iii. 1; *Ol.* ix. 1.

I have adopted the arrangement suggested by Bergk in his note, though not employed in his text. It not only imparts a very lively effect, but brings the song into accordance with the description in the Scholia—τὸ μέλος ἦν τρίστιρον . . . τρεῖς ἐπεκελεύδουν τὸ Καλλίνικε. The song was a hymn to Hercules in honour of his victory over Augeas (Schol. *Birds*, *l.c.*), after which occasion he founded the Olympic games (see Pind. *Ol.* x.). Hence the lines were appropriately employed as an informal Epinician ode by victors. Compare *Ol.* ix. 1. : Τὸ μὲν Ἀργιλόγου μέλος | φωνᾶεν Ὀλυμπία, Καλλίνικος ὁ τεπλῆτος κεγλαῶς ἄρχεσε κ.τ.λ. Cf. also Aristoph. *Knights*, 1254.

Archilochus himself, we are told, was the first to use it for purposes of this kind—δοκεῖ δὲ πρῶτος Ἀργιλόγος νικήσας ἐν Πάτρῳ τὸν Δίμητρος

ὑμνον (*i.e.* 'having been victorious with his hymn to Demeter', *v.* Bergk 120), ἑαυτοῦ τοῦτον ἐπιπεφωνημέναι.

Τήνελλα was a cry employed when there was no music at hand, in imitation of the notes of the lyre (*cf.* *Θρεπτανελό*, *Ar. Plutus*, 290). It was uttered by the leader, ὁ ἑξαρχος, while the band of revellers, ὁ τῶν ζωμάστων γόρος, followed it up with the words καλλίνικε *κ.τ.λ.* (*Schol. Ol.* ix. *etc.*). Ω has little authority, but is supplied by Dindorf in the *Schol. Arist.*, and seems desirable for the completion of the metre, though not essential.

1. 4. Bergk leaves αἰγμητά; but Fick points out that if the dual were employed at all it would assuredly be αἰγμητή.

TETRAMETERS

IX. Θυμέ, θύμ' ἀμηγάνοισι *κ.τ.λ.* *Stob. Flor.* xx. 28.

1. 1. κυκώμενε. *Cf.* *Solon.* II, 61, κακαῖς νούσοισι κυκώμενον.

1. 2. ἄνεγχε. So Grotius for MSS. ἀναδευ, or ἐναδευ, confusion having apparently arisen with the succeeding syllable in δυσμενῶν.

1. 3. ἐν δοκῶσιν *κ.τ.λ.* If the word means 'spears', we must translate: 'Firmly taking thy stand close up amidst the spears of the enemy.' In that case, however, the words πλῆσιόν and ἐν are hardly reconcileable. It has been suggested to me that δόκοι is possibly used for 'expectation' (*i.e.* of the enemy). In the singular, at any rate, the word has a meaning similar to this; see Liddell and Scott. The interpretation 'ambush' for δοκῶσιν is not so well suited to the context.

1. 7. ῥυθμός or ξυθμός in this passage is regarded by all the commentators as signifying 'disposition, character, nature,' and they compare *Anacr.* xviii. ὅσοι γθονίους ἔχουσι ῥυθμούς, and *Theogn.* 964, ὀργὴν καὶ ῥυθμόν *κ.τ.λ.* With this interpretation I fail to see the force of the words in a passage relating to the alternations of human fortune, and I would suggest that the meaning is rather: 'Consider what an even ebb and flow of destiny governs the affairs of men, tempering good with evil fortune and evil with good.' *Cf.* *No.* x.

X. Τίς θεοῖς τίθει (τὰ) πάντα *κ.τ.λ.* *Stob. Flor.* cv. 24.

These lines express the same sentiment as *No.* ix.: 'Remember that our fate is in the hands of the gods, who can reverse it at any moment.'

1. 1. Grotius supplies τὰ. For τίθει, Bergk compares *Aesch. Pers.* 424, ταῦτα . . . πάντα θήσομεν θεοῖσι. For the sentiment *cf.* *Hor.* 3 *Od.* vi. 5: 'Dis te minorem quod geris imperas | Hinc omne principium huc refer exitum.'

1. 3. μάλ' εὖ βεβηκότας: 'those who have taken a firm stand.' *Cf.* *Hdt.* vii. 164, τὴν τυραννίδα εὖ βεβηκυῖαν, and for the phrase in its literal sense *No.* XIII. 1. 4.

l. 5. *χρήμη*, 'want', 'poverty' (*χρεία*—*σπάνις*, Suidas), not as in Lid. and Scott's earlier edition, 'request', 'prayer'.

νόου παρήγορος, 'with mind distraught'. Cf. No. IV. (a), l. 2.

Ilgen keeps the MSS. reading *χρήμη*, and proceeds *καὶ νόους παρήγορος*, comparing with the application of *πλανᾶται* to evils wandering abroad, Hes. *Wks.* 100: ἄλλα δὲ μύρια λυγρὰ κατ' ἀνθρώπους ἀλλάγεται.

XI. *Χρημάτων ἄελπτον οὐδὲν κ.τ.λ.* Stob. Flor. cx. 10, l. 1 being also quoted by Ar. *Rhet.* iii. 17: (*Ἀρχιλόχος*) ποιεῖ τὸν πατέρα λέγοντα περὶ τῆς *θυγατρὸς κ.τ.λ.*, from which Schneidewin conjectures that Lycambes is commenting on the change in Archilochus from ardent love for Neobule to violent hatred.

Stobaeus quotes the passage as if it were written on the occurrence of an eclipse; but from Aristotle's words we should rather gather that Archilochus is merely taking the power of Zeus to change day into night as a crowning instance of his omnipotence, ἔθηκε in that case being the gnomic aorist.

l. 1. *ἀπώμστον*: explained by *Etym. Mag.* ὃ ἂν τις ἀπομόσει γεγονέναι ἢ μὴ γενέσθαι· ἐνιοὶ δὲ ἀνελπιστον. It can hardly express the notion here, as, in Soph. *Antig.* 388, 394, of 'swearing not to do a thing'; although that passage seems to allude to Archilochus' line. Possibly the watchman there is playing upon the signification of the word. In the famous speech of Ajax (Soph. *Aj.* 646), Ἀπανθ' ὁ μακρὸς κ.τ.λ. Sophocles again seems to have had the lines of Archilochus in his mind.

l. 4. *ὕγρον*, Valckenaer for MSS. *λυγρόν*, which is unmetrical. Bentley *ὠγρόν*. Ilgen explains *ὕγρον* with reference to the misty feeling in the eyes caused by extreme fear; rather perhaps 'faint', 'languid', as in Soph. *Antig.* 1235, *ὕγρον ἀγμῶνα*, and Eur. *Phoen.* 1437, *ὕγρᾶν γέρα*. As applied to the eyes the word signifies usually the 'languishing look of love'.

l. 5. *ἐκ τοῦ*, 'ex hoc tempore', 'after this', that is to say, unless we refer the passage to an actual eclipse, '(Since Archilochus has proved fickle) from this time forth (all nature may prove fickle), and everything become credible and to be expected.' Or we may take *ἐκ τοῦ* to mean simply 'therefore', just as *ἐκ τίνος* = 'wherefore?' Καὶ πιστὰ πάντα Liebel, for οὐκ ἄπιστα πάντα. Ilgen reads *ἐκ δὲ τοῦδ'* ἄπιστα πάντα κ.τ.λ., referring *τοῦδε* to *δέος*, so that the passage would mean 'Fear will make a man believe the most incredible things'. But surely this is out of harmony with the context.

l. 7. *ἔαν*, Valckenaer for *ἔνα*, Bergk *ὅταν*.

l. 9. For the corrupt *τοῖσι δ'* ἡδὺ ἦν Gaisford reads *τοῖσιν ἡδίων δ'* ὄρος. For the position of *δέ* cf. No. v. 2, *ὕγρος κακῶν δὲ*, in which case, however, it is justified by the close connection between the two nouns. For other instances see Hartung's *Particles* i. 190-1, in all of which there is more justification for the transposition than there would be in Gaisford's version. With ll. 7-9 cf. Hor. i *Od.* ii. 7.

XII. Τοῖος ἀνθρώποισι κ.τ.λ. Theo. Progygmnasm. i. 153 (Walz) quotes ll. 1-2 with the remark that Archilochus is paraphrasing Homer, *Od.* xviii. 136—

Τοῖος γὰρ νόος ἐστὶν ἐπιχθονίων ἀνθρώπων,
οἷον ἐπ' ἡμαρ ἄγῃσι πατὴρ ἀνδρῶν τε Θεῶν τε.

1. 1. Glaucus appears again in No. XIV. as Archilochus' companion in arms. He is also spoken of slightly in Bergk 57 as τὸν κροπλάστην, explained by Plut. as φιλόκοσμον περὶ κόμην.

1. 2. ὁκοίην : i.e. men's feelings vary with the fortune (ἡμέρην) Zeus brings to them. With the reading ὁκοῖον, which has less authority, ἐπὶ must of course be taken not, as in the former case, with ἄγει *in tmesi*, but with ἡμέρην, 'men's feelings are such as Zeus brings them daily'. For ἄγει Stob., who quotes the passage, *Ecl. Phys.* i. 38, has ἄγῃ, which might perhaps be expected in imitation of the Homeric construction above.

1. 3. Supplied from the Platonic Eryxias 397 E.

ἐπ' ἡμέρην : we should perhaps read ἐπ' ἡμέρην, as an example of Ionic Psilosis'. Cf. Anacr. ii. 6, ἐσκατορῆς note, and see Fick in Bezzenberger's *Beiträge*, vol. xi. p. 246 *seq.*

XIII. Οὐ φιλέω μέγαν κ.τ.λ. ll. 1-2 Dio Chrys. ii. 456 ; ll. 3-4, Galen in Hippocr. *de Artic.* III. T. xviii. 1. 537.

1. 1. διαπεπλεγμένον Hemsterhuys, for διαπεπηγμένον or διαπεπληγμένον.

1. 2. βοστρύχ. γαῦρον, cf. Eur. *Or.* 1532, βοστρύχοις γαυρούμενος, sarcastically of Menelaus.

1. 4. ῥοικὸς has somewhat more authority than ῥαϊβός. Both have the same signification, 'with the knees bent inwards', 'knock-kneed', a physical peculiarity favourable, according to Galen, to firmness of stand.

Καρδίης πλέως : so Galen ; while Dio has a totally different version, καὶ ἐπινώμασι δασύς, according to the common reading. Schneidewin follows Bergk's older version, καπινώμασιν δασύς, and interprets '*consilium abundantem*, oppositum ὑπεξυρημένω', 'bristling with plans'. Emperius reads κατὰ κνήμασιν δασύς (MSS. Dio καὶ ἐπὶ κνήμασι), hair about the limbs and body being often, if erroneously, regarded as a sign of strength.

XIV. Γλαῦκ' ὄρα κ.τ.λ. Heracl. Pont. *Allegor. Hom.* c. 5, 'Ἀρχίλοχος ἐν τοῖς Θρακικοῖς ἀπειληγμένος δεινῶς τὸν πόλεμον εἰκάζει θαλαττίῳ κλύδωνι. Cf. Alcaeus *passim* for the frequent application of the same metaphor.

1. 1. Γλαῦκ' ὄρα, perhaps ὄρα ; cf. on No. XII. l. 3.

1. 2. Γυρέων. Rocks of this name are mentioned in the *Odyssey* iv. 500, but as they were near Naxos (Scholl. *ad loc.*) they can hardly be those referred to by Archilochus. Schneidewin conjectures that the latter were 'πετρας quasdam στρογγύλας non procul Thaso'. Liebel, γυρεὸν (with νέφος) i.g. γυρὸν or κυρτὸν, 'nubes convexa', a cloud

pregnant with rain. But he has possibly overlooked the fact that Γυρέων is the Ionic form of the gen. plur. fem. from γυρός, not γυρεός. Compare Anacr. XXIII. l. 12, σατινέων, etc.

1. 3. ἐξ ἀελπίτης = ἀελπτως (Hesych.).

1. 4. Clem. Alex. *Strom.* vi. 739. I have conjecturally placed this line with ll. 1-3. Archilochus is apparently imitating Homer *Il.* vii. 102.

Νικῆς πείρατ' ἔχονται ἐν ἀθανάτοισι θεοῖσιν.

XV. Οὐ τις αἰδοῖος κ.τ.λ. Stob. *Flor.* cxxvi. 4.

καίπερ ἴφθιμος Porson, for καὶ περίφημος. Salmasius καίπερ εὐφημος Bergk ἀναρίθμιος.

1. 2. ζοοῦ Porson, for ζωοῦ. Compare with this line Stesich. IX. β—
θανόντος ἀνδρὸς πᾶσ' ἀπόλλυται ποτ' ἀνθρώπων χάρις.

I have omitted a third line, bracketed by Bergk, and quoted in a corrupt state by Stob. : ζωοί· κάκιστα δὲ τῷ θανόντι γίγνεται.

XVI. Οὐ γὰρ ἔσθλα κ.τ.λ. Stob. *Flor.* cxxv. 5, and Schol. *Od.* xxii. 412 (οὐχ ὅσῃ κταμένοισιν ἐπ' ἀνδράσιν εὐχετάσθαι).

XVII. "Εν δ' ἐπίσταμαι μέγα κ.τ.λ. Theoph. *ad Autolyc.* ii. 37, p. 377. Cf. *Frag.* 143 (Bergk), τέτιγα δ' εἰληφας πτεροῦ, Archilochus speaking of himself.

1. 2. με Hecker and Bergk, some MSS. τι.

XVIII. Κλῦθ' ἀναξ κ.τ.λ. Plut. *de aud. poet.* c. 6, with the remark αὐτὸν τὸν θεὸν ἐπικαλούμενος δῆλός ἐστιν, not the element fire as in *Eleg.* 12 (Bergk).

1. 1. Cf. Aesch. *Choeph.* 2, σωτήρ γενοῦ μοι ξύμμαχος τ' αἰτουμένω. γενοῦ : Fick *l.c.* points out the inconsistency of retaining γενοῦ side by side with χαρίζεω.

1. 2. χαρίζεω κ.τ.λ., 'show me thy wonted favour'.

XIX. Νῦν δε Δεώφιλος κ.τ.λ. Herodian, περὶ σχημ. 57. 2.

1. 1. ἄρχει. Liebel, supposing that the speaker is enamoured of Leophilus, has a note : ἄρχειν et κρατεῖν de formosis, ut Anacreon de Bathyllo, τὸν ἄρτι τῶν ἀπάντων | κρατοῦντα καὶ τύραννον.'

1. 2. Κεῖται : 'all things lie at the disposal of L.', 'all power is in his hands', like θεῶν ἐν γούνασι κεῖται.

Δεωφίλου δ' ἀκούεται Porson, for Δεώφιλος δὲ ἄκουε.

XX. Εἰ γὰρ ὥς ἐμοὶ κ.τ.λ. Plut. *de EI ap. Delph.* c. 5.

Εἰ γὰρ ὥς is pleonastic, and Liebel supports the reading ὥς 'vel sic', i.e. perhaps 'in spite of my anger at my rejection'.

XXI. (α) 'Ὡς Διωνύσοι' ἀνακτος. Quoted by Athen. xiv. 628A, to show that the proper accompaniment of the Dithyramb was οἶνος καὶ

μέθῃ. We see from this and the following passage that Archil. was a composer of Melic poetry proper (cf. Biog. Archil. p. 111).

ἔξαρχαι, see p. 7, and cf. Ar. *Poet.* i. 30, where it is stated that Tragedy arose from τῶν ἐξαρχόντων τὸν διθυράμβον.

(β) αὐτὸς ἐξάρχων, Athen. v. 180 E.

Λέσβιον. The epithet points to the early existence of a Lesbian school of Lyric poetry, see p. 100.

XXII. Ἑπτα γὰρ νεκρῶν κ.τ.λ. Plut. *Galba*, c. 27. Ὡσπερ δέ φησιν Ἀρχιλόχος Ἑπτα γὰρ κ.τ.λ., οὕτω τότε πολλοὶ τοῦ φόνου μὴ συνεφασάμενοι, χεῖρας δὲ καὶ ξίφη καθαιμάσσοντες ἐπεδείκνυντο.

MELIC AT SPARTA

TERPANDER

I. Ἐνθ' ἀλγμά κ.τ.λ. Plut. *Lyc.* c. 21. (Τέρπανδρος) οὕτως πεποίηκε περὶ τῶν Λακεδαιμονίων. See Art. VIII. p. 101, and compare the passage from Pindar there quoted (No. xv. in this text), also Alcman XXIV.

αλγμά νέων, cf. Pind. *Nem.* x. 23 : θρέψε δ' ἀλγμὰν Ἀμφιτρύωνος, where, as in this passage, Dissen explains ἀλγμά as 'warlike spirit'. Μῶσα, *Dor. Dial.* p. 79.

Λίγεια. If Chappell (*Hist. of Music*, p. 107) is right in saying that Greek music was pitched extremely high, we can more readily understand why λιγύς, properly 'shrill', is so often used for 'sweet-toned', 'musical'. Cf. Alcman VII. and IX. etc.

εὐρυαγυῖα, Schneidew. conjectures εὔ ἀραρυῖα, Bergk thinks that εὐρυαγ. may be explained by Aratus 105 : Δίχη . . . ἀγειρομένη δὲ γέροντας | Ἡέ που εἰν ἀγορῇ ἢ εὐρυχόρῳ ἐν ἀγυίῃ. I should take it to signify, like εὐρυόδεια, 'easily accessible', 'open to all'.

II. Σοὶ δ' ἡμεῖς κ.τ.λ. Quoted by Strabo xiii. 618, to show that Terpander was the inventor of the heptachord, discarding the older tetrachord. See, however, *Music*, pp. 35, 36, and Ath. xiv. 635, where the use of many-stringed instruments is spoken of by Euphion as παμπάλαιον. Some (e.g. Bergk, *Hist. Gk. Lit.* p. 211) understand by τετράγηρυν αἰοῖδ. the old *Nome* of 4-parts (see p. 36).

ἀποστέρξαντες, so Eucl. *Introd. Harm.* 19; Strabo, ἀποστρέψαντες. The dialect is given as it appears in these authors.

III. (α) Ζεῦ πάντων ἀρχά κ.τ.λ. Clem. Alex., *Strom.* vi. 784, quotes this for the solemnity of the rhythm.

1. 3. πέμπω perhaps implies that the passage is from a processional hymn. Bergk alters to σπένδω.

(β) Keil, *Anal. Gramm.* 6. 6. Conjecturally attributed to Terpander by Bergk, who has restored the Doric forms Μῶσαις, Μωσάρχω.

It is, however, hardly safe to tamper with a word so familiar in Epic poetry as Μοῦσα.

IV. Ἀμφί μοι κ.τ.λ. Schol. Ar. *Clouds* 595, Ἀμφί μοι αὖτε Φοῖβ ἄναξ, κ.τ.λ.

TYRTAEUS

These, if we may include No. II. (*v.* below), are the only extant passages from Tyrtaeus of a Melic description.

I. Ἄγετ' ὦ Σπάρτας εὐάνδρω κ.τ.λ. Quoted by Dio Chrys. i. 34 (Emp.) as an instance of an ἐμβατήριον or march-song, and by Tzetz. *Chil.* i. 692.

I. 1. εὐάνδρω. I have restored the Doric genit. in ω, *v.* *Dor. Dial.* p. 94.

I. 4. δόρυ δ', *i.e.* δεξιὰ δὲ δόρυ, κ.τ.λ., δεξ. being implied in δόρυ. πάλ- λοντες, so Thiersch for βάλλετε, βάλλοντες.

II. Ἄγετ' ὦ Σπάρτας ἔνοπλοι κ.τ.λ. Quoted by Hephaest. 46, without the name of the author, and conjecturally assigned to Tyrtaeus. It is a brilliant example of spirited metre. ζήνησιν: Hephaest. has κίνασιν, but this is with little doubt a hyper-Dorism of later times.

SPARTAN DANCE SONGS

I. Plut. *Lyc.* 21 and elsewhere. Bergk thinks that it may be attributed to Tyrtaeus on the strength of Pollux iv. 107. Τρύτατος ἔστησε, τρεῖς Λακωνίων χρόρους, . . . παῖδας, ἄνδρας, γέροντας. It is worth noticing that the Spartans did not regard dancing as inconsistent with the dignity of old age.

I. 1. ἄμες, Bergk (*Dor. Dial.* p. 95). Plut. gives the Lesbian ἄμμες (ἄμμες in one passage), but the pure Doric is more probable in a song of this character.

ἦμες = ἦμεν, but ἦμῃς in I. 2 = ἐσμέν, *Dor. Dial.* p. 96. ἦμῃς is restored by Ahrens for the 'milder' Doric εἰμές. λῆς from λά-εις, pp. 92, 93. αὐγάσδεο = αὐγάξο, *Lesb. Dial.* pp. 83, 84. αὐγάσδεο is read in two out of the three passages in Plutarch where these lines occur, πείραν λαβῆ in the third.

αἰ is an old form of εἰ, found in early Doric and Lesbian inscription, and in Homer when accompanied by κε or γὰρ; *v.* G. Meyer. *Gr. Gram.* 113.

κάρρονες (= κρείττονες) from *κάρριων, *κάρρσων. For the assimilation of ρς cf. θαρρεῖν as compared with θαρρῆν, etc. (*v.* Meyer, 271).

II. πόρρω γάρ κ.τ.λ. Quoted by Luc. *de Saltat.* 10, who explains κωμάξατε βελτ. as ἄμεινον ὀρχήσασθε. Bergk compares Hesych. κωμάδδεν ὀρχεῖσθαι. For κωμάξατε *v.* *Dor. Dial.* pp. 95, 96.

ALCMAN

A. PARTHENION

THE discovery of this fragment, from which I have taken nearly all that is intelligible, is an incident of considerable interest, not only from the literary value of the rescued poem alone, but because of the possibilities thus opened out of the further recovery of lost Greek literature.¹

The parchment containing this Parthenion (see p. 9), was found among the Egyptian tombs by Mariette in 1855, and handed over by him to Egger, who published it in *Mémoires d'histoire ancienne et de philologie*; Paris, 1863. Since then it has been edited by Ten Brink, Bergk, Ahrens, Blass, who revised the papyrus with a magnifier 1869, and Canini, who adds a full commentary and French translation (Paris, 1870).

The poem is universally acknowledged as Alcman's, not only from the nature of the composition and from the Laconian dialect, but because no less than four passages in it are quoted elsewhere as his. To Ahrens belongs the credit of detecting the strophical arrangement of the poem, this being the earliest known example of the kind in Greek literature (see Prefat. Art. v. p. 38, and vi. p. 49).

Unfortunately, of the three pages of which the parchment consists the second only can be said to be in a state of decent preservation. As regards the rest it is almost hopeless to try to disentangle the meaning, and even in page 2 the task is often far from easy; nor is this to be wondered at, since this page is occupied mostly with very personal jests and compliments, addressed to one or other of the choral band of virgins. Notwithstanding, the fragment is of great value and interest. In the history of Greek poetry the song ranks as the earliest choral ode worthy of the name; many of the passages, even when imperfectly intelligible, are not without poetic beauty; and above all we have a delightfully fresh and quaint picture from Spartan life in the seventh century B.C. Particularly striking also is the rapid transition from a religious subject (for the poem is a hymn) to matters exceedingly secular (*v. text ad init.*), clearly illustrating for us how far were the Greeks from isolating religious ceremonies and sentiments from the everyday life and thoughts of the worshippers.

It is usually considered that the poem is a hymn to the Dioscuri; for the fragment in the original begins with the word Πωλοδεύκης, and

¹ Compare the recent discovery of a fragment, probably from a Greek Comedy, in a tomb in Egypt, announced by Professor Sayce in the *Academy*, October 11th, 1890.

seems at the commencement to be celebrating the slaughter by these deities of Hippocoon and his sons: and Canini further urges that among the Spartans Σιοί (= Θεοί, *v.* text l. 3) would stand *par excellence* for Castor and Polydeuces (cf. Xen. *Hell.* iv. iv. 10, *καὶ τῷ σιώ*). Another suggestion is that it is in honour of Diana Orthia (*v.* on l. 28 and Bergk, p. 25), in which case the Dioscuri might be mentioned incidentally as tutelary deities of Sparta.

For further information I recommend readers to consult Bergk's remarks, and especially his copy of the MS., and Canini's separate edition of the Parthenion. The text closely follows the MS. as given by Bergk, the letters in brackets being conjecturally inserted by the commentators.

l. 1. 1 etc. A recountal has preceded of the well-earned punishment of the family of Hippocoon at the hands of the Dioscuri. The connection with what follows seems to be: The gods 'hold vengeance in their hands'. Happy is he who escapes it and leads a peaceful life, as I do who sing, etc. Πάσον=[ἐ]παθον, *Dor. Dial.* p. 94.

l. 3. For σιών = θεῶν see *Doric Dialect*, p. 94.

ll. 6-30. *General Sense*.—Alcman begins by complimenting Agido, when suddenly Agesichora (ἡ κλεννὰ χοραγός) engages his attention (ll. 10-24). In ll. 25-30 he makes amends to Agido, and declares that the two maidens run level in the race for beauty.

l. 7. Ἀγιδῶς (genitive for οὔς). See *Dor. Dial.*, p. 95.

l. 8. ἄλιος Bergk for ἄλιον. The ceremony is taking place in the night (cf. l. 29, νύκτα δ' ἄμβροσίαν), but 'Agido,' the poet says, 'makes us believe that the sun has risen.' Cf. *Romeo and Juliet*, 'It is the morn, and Juliet is the sun.'

l. 10. φαίνεν, ἐπαινέν (Ahrens, ἐπαινῆν). See *Doric Dialect*, p. 93.

l. 11. κλεννὰ Canini on the authority of Hesychius takes in the sense of 'beautiful'. For the form see *Lesb. Dial.* p. 82. Perhaps we ought to adopt the Lesbian accentuation κλέννα. See Athen. xiv. 633 A, for χοραγός in the sense of 'leader of the band'.

Seq.: οὐδὲ λῶσ' ἐῆ is Bergk's ingenious conjecture. He declares that the original has ΟΥΔΕΑΩC, and the change from Α to Λ is very slight. Blass thinks he can trace ΟΥΔΑΜΩC, which would avoid the harshness of οὐδὲ.

Λῶσα is given by Hesych. = θελοῦσα (cf. Spartan Dance Song No. 1. εἰδὲ λῆς). For ἐῆ from ἐά-ει see *Dor. Dial.* p. 92-3.

The meaning of the passage, whether we follow Bergk or Blass, appears to be: 'The beauty of our leader (Agesichora, l. 20) withholds me from dwelling further upon the qualities of Agido' (vv l. 11). Canini refers χοραγός to Agido, and explains: 'She is above all praise or blame.' But surely ll. 10-16 must refer to the same lady as ll. 17-22, namely Agesichora.

l. 12. ἤμεν = εἶναι. See *Dor. Dial.* p. 96.

l. 14. ΒΟΤΟΙC Bergk gives up as insoluble, since a man of Alcman's

gallantry would never have been guilty of so invidious a comparison with the other ladies as would be implied by the reading $\beta\omicron\tau\omicron\varsigma$.

l. 15. The word $\pi\alpha\gamma\omicron\nu$ (= $\pi\eta\gamma\omicron\nu$) in the comparison seems to imply that Agido was of fine stature, doubtless a claim to beauty among the Spartans; or it may be simply a stock epithet borrowed from Epic.

l. 16. Blass professes to trace $\tau\omega\nu$ in the original. $\Upsilon\pi\omicron\pi\epsilon\tau\epsilon\rho\iota\delta\iota\omega\nu$ (= $\Upsilon\pi\omicron\pi\epsilon\tau\epsilon\rho\iota\delta\iota\omega\nu$) is a syncopated form of $\ast\Upsilon\pi\omicron\pi\epsilon\tau\epsilon\rho\iota\delta\iota\omega\nu$. It is referred to in *Et. Mag.* 783. 20. The meaning is apparently 'a horse such as the fancy sees in winged dreams'. This seems hardly a Greek thought, but the Scholiast appears to have understood the passage in that way:— $\theta\iota\tau\alpha\ \theta\alpha\upsilon\mu\alpha\varsigma\tau\alpha\ \kappa\alpha\iota\ \tau\epsilon\rho\alpha\tau\omega\delta\eta\ \omicron\iota\ \pi\omicron\iota\eta\tau\alpha\iota\ \epsilon\iota\omega\theta\alpha\varsigma\iota\ \tau\omicron\varsigma\ \delta\upsilon\epsilon\iota\rho\omicron\iota\varsigma\ \pi\rho\omicron\sigma\text{---}\acute{\alpha}\pi\tau\epsilon\iota\nu$. Bergk supplies $\text{Νῶμ(α)} = \text{νόημα}$, Ahrens $\text{Σαῦμ(α)} = \text{θαῦμα}$. I suggest $\omicron\iota\omega\nu\ \Upsilon\pi\omicron\pi\epsilon\tau\epsilon\rho\iota\delta\iota\omega\nu$, if at least it is permissible to combine the last two syllables for metrical purposes.

l. 17. $\omicron\rho\tilde{\eta}\varsigma$. See *Dor. Dial.* p. 92-3.

l. 18. Ἐνετικός , i.e. 'the horse of my comparison is of the highest breed'. Venetian mules were famous as early as Homer; see *Il.* ii. 852. Compare Append., Misc. and Anon., No. 12, $\text{Ἐνέτιδας}\ \pi\omega\lambda\omega\varsigma\ \sigma\tau\epsilon\phi\alpha\nu\alpha\phi\acute{o}\rho\omega\varsigma$, and Strabo v. 4.

l. 23. $\delta\iota\alpha\phi\acute{\alpha}\delta\alpha\nu$, etc. The adverb accompanies some verb never uttered by the poet. If Bergk's somewhat fanciful reading $\mu\acute{\epsilon}\nu(\epsilon)$ for $\mu\acute{\epsilon}\nu$ be right, the poet is saying 'to what shall I liken her countenance?' ($\tau\acute{\iota}\ \tau\omicron\iota\ \lambda\acute{\epsilon}\gamma\omega$;) when Agesichora, who is becoming embarrassed, begins to retire. Alcman reassures her ($\mu\acute{\epsilon}\nu\ \alpha\upsilon\tau\alpha$, 'remain'), and though continuing his compliments (l. 25 *seq.*) couples her name with that of Agido. $\alpha\upsilon\tau\alpha$ in this case must be taken in the sense of the Latin 'Heus tu!' Cf. *Oed. Col.* 1627.

l. 25. $\pi\epsilon\delta\acute{\alpha}$ for $\mu\epsilon\tau\acute{\alpha}$. See *Lesbian Dial.* p. 88.

l. 26. The reading in the text is that of Blass (excepting $\acute{\alpha}\iota\epsilon\varsigma$, Blass $\acute{\alpha}\epsilon\varsigma$, although ι appears in the original), 'will keep pace ever like horse attending upon hound', alluding apparently to the dogs called $\pi\acute{\alpha}\rho\iota\pi\pi\omicron\iota$, trained to run exactly with the horse (Pollux, v. 38), though here the emphasis is rather upon the horse not suffering itself to be outstripped. Κόλαξ is explained by Ahrens and Blass as $\theta\epsilon\rho\alpha\pi\omega\nu$. Εἰβήνω seems to be the same as ἐβήνω , which Hesych. interprets as $\acute{\alpha}\lambda\omega\pi\epsilon\kappa\iota\varsigma$, a Laconian hound, half-fox half-dog (Poll. v. 39).

Bergk reads $\kappa\omicron\lambda\alpha\zeta\alpha\iota\omicron\varsigma$, 'a horse belonging to Kolaxis', king of Scythia (Hdt. iv. 5 and 7), as if his horses had become proverbial for swiftness.

ll. 27-30. 'For these doves (Agesichora and Agido), rising before us like Sirius as we bear the garment to Artemis through the ambrosial night, contend (in beauty).' This has occurred to me as the least improbable rendering of this very doubtful passage, adopting the above text. For a variety of other versions consult Bergk and Canini, as they transcend the limits of these notes. That which I have offered has the merit of connecting the passage closely with what precedes.

Ὀρθία , a Laconian epithet of Artemis, is Bergk's conjecture for

ὀρθραίαι which the original gives. (Compare above, p. 309.) See *Pausan.* iii. 16. 6.

Πελαϊάδες is taken as 'Pleiads' by some (see Canini), as if the chorus of girls were compared to that constellation.

φᾶρος or φᾶρος is explained by the Schol. *ad loc.* as ἄροτρον, 'a plough', and this meaning is mentioned by Herodian as occurring in Alcman. Nothing, however, is known of any such offering in connection with Artemis, whereas φᾶρος, 'a robe', was a common offering to goddesses. Cf. *Il.* vi. 90, where Hecuba presents her best garment to Athene.

Σείριον ἄστρον is constantly used for 'the sun', compare passages quoted in Liddell and Scott. But no more than Sirius, the Dog-star, the brightest of all the stars, need be meant here, a rendering which avoids the repetition of the simile in *ll.* 7-8.

Αὐειρομέναι from Ἀφειρομέναι ('Αείρω = ἄφειρω, see King and Cookson's *Sounds and Inflexions*, p. 408). The change from *F* to *υ* is probably Lesbian; see *Lesb. Dial.* p. 82. Possibly we should read ἄφειρομέναι, retaining the digamma; otherwise we must treat the diphthong *αυ* as short.

l. 31 *seq.* The argument seems to be, either, 'We have but few fine garments or ornaments, but yield to none in beauty'; or else, 'just as one is never weary of such good things as purple robes and golden ornaments, so the beauty of these maidens never palls'.

Ἀμῦναι. Schol. to *Il.* v. 206 quotes this passage (with ἀμύνασθαι) to show that ἀμύνεσθαι = ἀμειβασθαι, and Bergk compares γλαῖνα ἀμοιβάς, *Od.* xiv. 521, 'a cloak for a change'. The difficulty lies in the necessity of reading the active ἀμῦναι here on account of the metre. There is, however, a somewhat similar usage in *Oed. Col.* 1128, ἀμύνω τῷσδε τῷς λόγοις τάδε.

The meaning apparently is, either, 'We have not sufficient purple garments for a change' (cf. Bergk 'non tanta est copia purpurearum vestium ut mutare liceat'), or, 'There is never such satiety of purple garments that we wish to change them.'

l. 33. ὀράκων, of a serpent-shaped bracelet or armlet; see Lexicon. Ὀφης is said by Hesychius to be similarly used.

l. 34. Λυδία μίτρα, the Lydian snood, evidently famous. Cf. Pind. *Nem.* viii. 15, where Pindar, φέρων | Λυδίαν μίτραν καναχηδὰ πεποι- κλημέναν, metaphorically applies the expression to his own Ode in Lydian measure. Lydia was famous in all matters relating to costume. Cf. Sappho XXIX. note, of Lydian dyes.

l. 38. σιειδής = θεοσιδής, *v.* on l. 13. Similarly in l. 39 Κλεισιθήρα is the Laconian form, according to Bergk, of Κλεισιθήρα.

The rest of the fragment is hardly intelligible enough for insertion here. See Append. Alcman, No. 12.

II. Οὐ μ' ἔτι παρθενικὰ κ.τ.λ. Antig. Caryst. *Hist. Mir.* 27, who explains that Alcman, now too old to join in the maidens' choruses, wishes

that he were a *κηρύλος*, or male halcyon, which when enfeebled by old age is borne on the wings of the females. The poet, who is said by Suidas, though incorrectly, to have first introduced τὸ μὴ ἑξαμέτροις μελῶδεῖν, here retains the hexametric style. Notice, however, the lyrical movement imparted to the lines by the employment of dactyls exclusively. (Cf. p. 62). The whole rhythmic effect of this beautiful passage is singularly melodious.

1. 1. *ἱμερόφωνοι*, accepted by most commentators for MSS. *ἱερόφωνοι*.

1. 2. The word *βάλε* = *utinam*, is of uncertain origin, for it is hard to see how it can be the imperative of *βάλλω* as Liddell and Scott say. It is more likely to be connected with *βούλομαι*, and to signify '(Heaven) grant that . . .'

1. 3. *ὅς τε*. For the use of the particle *τε* in a general instance, see on Anacr. xxiv., Sappho xxxvii. 5.

ἐπὶ κύματος ἄνθος. Buchholz very aptly compares the French phrase '*à fleur d'eau*', 'between wind and water'.

ποτῆται for *ποτᾶται*, *Dor. Dial.* p. 92.

1. 4. *νηλεγὲς* Bergk, for *νηλεές*. Boissonade *νηδῆες*.

III. *Εὐδοουσιν* κ.τ.λ. Apollon. *Lex. Hom.* 101. 18.

I have placed this well-known passage conjecturally among the fragments of Parthenia. It is evidently choral, and its solemnity is well suited to religious lyric. It is not unpleasing to think that it was sung in a midnight Parthenion (cf. No. 1. l. 29). The graphic personification of natural objects in these lines is strongly suggestive of the spirit of modern poetry.

1. 1. *εὐδοουσιν*. Bergk suggests that Alcman employed the Lesbian form *εὐδοισιν*. See, however, p. 97, *ad fin.*

1. 3. I have adopted Schneidewin's reading for MSS. *φύλα τε ἔρπετά θ' ὅσα* κ.τ.λ. Bergk reads *φύλλα θ' ἔρπετά θ' ὅσσα* κ.τ.λ.; but such an abrupt introduction of *φύλλα* would be very bald, and the quick succession of *θ, θ, σσ* would have been far too great a strain upon Laconian vocal organs (see *Dor. Dial.* p. 94).

1. 5. *κνώδαλα* is said by Apoll. *l. c.* to be the appropriate term for the monsters of the deep, τὰ θαλάσσια κήτη, such as whales, etc.

1. 6. *ὄϊωνῶν* Bergk, for *οἰωνῶν*.

IV. *Οὐκ εἷς ἄνθρω* κ.τ.λ. Steph. Byz. (*ν. Ἑρυσίγη*) *παρ' Ἀλκμᾶνι ἐν ἀρχῇ τοῦ δευτέρου τῶν Παρθενείων ᾠσμάτων*. These words, like those of the next passage, are evidently addressed to Alcman by the maidens of the chorus (*ν. Art.* iv. p. 30).

1. 2. *Πὰρ σοφοῖσιν*. This is usually regarded as unintelligible, and the commentators propose various emendations—Jacobs *παράσοφος*, Welcker *παρ' ἀσοφοῖσι*. It is not, I think, impossible to retain the words as they stand; for the maidens are perhaps rallying Alcman on a fit of poetic modesty, and reminding him that he is not 'amidst a critical audience'. A different and highly probable translation of the

line has been suggested to me : ' You are no fool, no, not even in the eyes of clever critics.'

Σοφός, σοφία, constantly relate to poetic skill. Cf. Pind. *Ol.* i. 9 ; iii. 44 ; *Pyth.* i. 42, etc.

l. 4. Ἐρυσίχαιος. Ἐρυσίγη was a city in the middle of Acarnania (Steph. Byz., and Strab. x. 460), taken as a typically rustic district.

The ancient authorities are doubtful whether in this passage we should not read ἔρυσίχαιος, ' trailing a shepherd's crook'.

l. 5. Σαρδίων, *v.* Biog. Alcman, p. 124.

V. Ὅσαι δὲ παῖδες κ.τ.λ. *Apoll. de Pronom.* 381 B. Cf. No. IV. *ad init.*

ὅσαι δὲ . . . ἐντί, ' all maidens who belong to our band'.

κιθαριστάν, in early times more or less synonymous with κιθαρωδός (Aristox. ap. Ammon. p. 81).

ἀμείων, *Dor. Dial.* p. 95 ; ἐντί, αἰνέοντι, *Ibid.*

VI. Ζεῦ πάτερ κ.τ.λ. *Schol. Od.* vi. 244 (*Nausicaa log.* αὐτὰρ ἐμοί τοιόσδε πόσις κ.τ.λ.).

Ἀλκμὰν παρθένους λεγούσας εἰσάγων—so that this line is in all probability from a Parthenion.

VII. Μῶσ' ἄγε, Μῶσα λίγεια. *Maxim. Plan. Rhett.* v. p. 510. v. 3, *Priscian de metr. Terent.* ii. 425 (Keil), with the name of Alcman.

l. 1. λίγεια, cf. on Terpander I.

l. 2. αἰνεάοιδε, Bergk's conjecture for αἰεὶ δὲ, or αἰὲν, αἰεῖδε, etc., Hartung αἰολάοιδε.

παρσένοις, *Dor. Dial.* p. 94 ; αἰείδεν, p. 93.

VIII. Μῶσ' ἄγε Καλλιόπα. An instance of Alcman's strophical system (cf. p. 49) ; for Hephaest. 40, where the passage is quoted, tells us that he composed whole strophes in this metre.

ll. 2-3. ἐπὶ . . . γόρον, a good instance of zeugma, being equivalent, as Welcker points out, to ἐπιτίθει ἕμμερον ὕμνον καὶ τίθει γόρον χαρίεντα.

IX. Ἄ Μῶσα κέκληγ'. *Aristid.* ii. 508 : τοῦ Λάκωνος λέγοντος εἰς αὐτὸν τε καὶ τὸν γόρον. He further implies that the words belong to the same song as No. VII., as if the line showed that the prayer in No. VII. had been answered, the chorus being poetically regarded as the muse.

For κέκληγ' Bergk reads κέκλαγ', but κέκληγ' may be retained, as due to Epic influence ; *v.* p. 78.

X. καὶ τὴν εὐχομαι κ.τ.λ. *Athen.* xv. 681 A.

Τίν=σοί, *Dor. Dial.* p. 95, genitives in -ω, p. 92, φέροιτα, *Lesb. Dial.* p. 83. We may conclude from the fem. partic. that this is from a Parthenion, and that the leader of the chorus is speaking ; and we gather that the hymn is addressed to Here from *Athen.* xv. 678 A, Πυλεῶν . . . ὁ στέφανος ὃν τῇ Ἑρᾷ περιτιθέασιν οἱ Λάκωνες.

l. 2. πυλεῶνα, trisyll.

1. 3. *κυπαίρω* Welcker, on the strength of Eustath. *Od.* 1648. 7, καὶ κύπειρον κύπαιρον παρ' Ἀλκμᾶνι. MSS. *κυπέρω*.
κῆρατῶ = καὶ ἔρατοῦ, *v.* p. 92-3.

B. BANQUET SONGS

XI. *Φοίνας* κ.τ.λ. Strabo x. 482.

1. 1. *Φοίνας* = *Θοίνας*, *Lesb. Dial.* p. 83. This is the only certain instance in Alcman's fragments of the shorter form of the dative; see *Lesb. Dial.* p. 86.

1. 2. *ἀνδρείων*, Cretan and anc. Laconian term = *τυσσίτια* (Strabo *l.c.*). Cf. Müller's *Dor.* ii. p. 294.

1. 3. *παῖᾶνα*. For the Paean at banquets, *v.* Art. I. pp. 12-13, and *Introd. to Scolia*, p. 232.

XII. *Κλῖναι* μὲν ἔπτα, Athen. iii. 110 F.

This and the following passages, as written by a Spartan citizen for a Spartan audience, by no means accord with our notions of the black broth regimen. Similarly in Bergk 117 we find a fragmentary passage dilating on the varieties of Laconian wine. It would appear that in this as in other respects the rigid Spartan discipline was not yet fully established (*v.* p. 100). See *Lesb. Dial.* for *ἐπιστέφουσαι*, p. 83, *τράπεσσαι*, pp. 83-84, *κῆν* = καὶ ἐν, p. 92.

11. 3-4. Various conjectures are made for this corrupt passage; it is simplest, I think, to adopt Schneidewin's *λίνω τε σασάμω τε* (genit. after *ἐπιστέφουσαι*), and Bergk's *πέδεστι* (= *μέτεστι*, p. 88), such an usage of *μέτεστι* as impersonal not being without parallel; see Liddell and Scott. Welcker prefers Schweighäuser's *παίδεσσαι*, suggesting that the word applies, as in No. v., to the maidens of the chorus. The form *πελίγνη* (*i.e.* *πελίκη*) occurs in Athen. 495 B, where the cup is described. *χρυσόκολλα* is explained by Athen. as a mixture of honey and linseed.

11. 5-6. Athen. xiv. 648 B. I have taken them with 11. 1-4, on account of similarity in subject and metre. Some subject must be supplied for *παρέξει*.

κηρ. ὀπώρα. i.e. τὸ μέλι, Athen. *l.c.* v. Liddell and Scott, *ὀπώρα*.

XIII. Καὶ ποχὰ τοι δώσω κ.τ.λ. Athen. x. 416 C. Ἀλκμᾶν . . . ἐαυτὸν ἀδηφάγον εἶναι παραδίδωσιν.

1. 1. *τρίπ. κύτ.*, cf. Eur. *Supp.* 1202, *τρίποδος ἐν κοίλῳ κύτει*. Welcker explains the phrase not as 'a three-footed caldron', but as 'a caldron on a tripod', the two being separable, and compares *γάστριν* . . . *τρίποδος*, *Il.* xviii. 348.

1. 2. It is hardly possible to supply the gap. Welcker reads ὧ κ' ἐν λείᾳ τριήρης ἀλλ' ἔτι ἔντι γε νῦν κ.τ.λ. He thinks that *τριήρης*, a kind of cup (see Athen. xi. 500), was used as a ladle for the caldron.

1. 4. *παμφάγος*. Welcker objects to the interpretation of this word given by Athen. *ἀδηφάγον*, and by Aelian *πολυβορώτατον*, urging that it means rather 'an eater of all kinds of diet' (ὥσπερ ὁ δᾶμος), no doubt a praiseworthy quality at Sparta. Welcker compares

Ar. *Pol.* i. iii. 3, τὰ μὲν (ζῶα) ζωοφάγα, τὰ δὲ καρποφάγα, τὰ δὲ παμφάγα; but we need hardly take the word in its strict scientific sense, and it seems safer to follow the ancient critics, and translate 'omnivorous', which is loosely equivalent to 'greedy'.

l. 5. γλιερόν πεδὰ, Casaubon's conj. for γαίερον παῖδα. Πεδὰ = μετά *Lesb. Dial.* p. 88. For the shortened acc. plur. τροπάς; see *Dor. Dial.* p. 93.

ἡράσθη 'has ever loved,' Gnostic Aorist. 'After the (winter) solstice,' i.e. when winter has fairly set in; unless we can read περὶ τὰς τροπάς, 'about the time of the (winter) solstice', i.e. in the depth of winter.

l. 6. ἡῦ, a correction by an unnamed commentator for MSS. οὐ.

l. 7. κοινά Casaub., for καινά. ἀλλὰ . . . γὰρ 'meets what has preceded not by a simple opposition, but by going back to a reason for the opposite' (Monro's *Hom. Gram.* p. 254. q.v.).

XIV. Ὀρας δ' ἔσηκε τρεῖς κ.τ.λ. Athen. *l.c.*, as a further example of Alcman's gluttony.

ἔσηκε sc. Ζεύς. See *Dor. Dial.* for *Fῆρ*, p. 92, σάλλει = θάλλει, p. 94, ἔσθιεν, p. 93.

Σάλλει must be used impersonally like ὕει, etc.

XV. Πολλάκι δ' ἐν κορύφαις κ.τ.λ.

Bergk and other commentators explain this passage by referring it to a Maenad or Bacchante; and the words ἐν κορύφαις ὀρέων, and still more those in line 5, if the reading be correct (see below), point forcibly to the same conclusion. Welcker, however, finds a difficulty in γρύσιον ἄγγος as the natural utensil of a Maenad; and, altering line 5 as below, he applies the passage to some Spartan woman who is carrying a cheese-offering to the gods in a golden vase. Compare for the golden vase on such an occasion *Scol. XVI. β'*, and for a cheese-offering *Athen. xiv. 658*. His objections, however, to the first explanation are not strong, for the epithet γρύσιον is merely ornamental, and appropriate enough, as Hartung says, in connection with a being more than human, such as a Maenad; and it is very difficult to dissociate the words of Aristides, given below, from this passage.

l. 2. Θεοῖσιν ἄδη Hermann, for Θεοῖς ἄδη. πολύφαμος Fiorillo, for πολύφανος, which according to Welcker is a Dorian form of πολύφωνος — a view discountenanced by Ahrens. It has been suggested to me that πολύφανος may possibly be a compound from φανός a torch, signifying 'lit with many torches', which would be very appropriate of a midnight Bacchic festival.

l. 4. ἔχουσι. Possibly ἔχουσι or the Doric ἔχοντι should be restored; but there can be no certainty about such cases (see p. 97), and perhaps ἔχουσι is more in keeping with the Epic tone of ποίμενες ἄνδρες.

l. 5. In this line the MSS. read χερσὶ λεοντέων ἐπαλαθῆσα. The restoration is due to Fiorillo, who most aptly compares *Aristides i. 49*:

Καὶ δύναιτ' ἂν καὶ ὄνους πτεροῦν (ὁ Διόνυσος) οὐχ ἵππους μόνον· ὥσπερ καὶ λεόντων γὰρ ἀμελγεῖν ἀνέθηκε τις αὐτῷ Λακωνικὸς ποιητής. There is no difficulty in supposing that Arist. incorrectly speaks of Dionysus when he should have said a follower or companion of the god.

Θήσαο ('thou didst milk' from the obsolete θάω) is Bergk's reading, and although too far removed from the MSS. θείσα, and involving asyndeton with ἐτύρησας, I have admitted it into the text in default of anything more satisfactory. Fiorillo cuts out θείσα and ἄτρυφον as glosses.

l. 6. ἄτρυφος. Hesych. has Ἀτρυφος (ἄτρυφος Welcker)· τυρὸς ὁ πησσύμενος ὑπὸ Λακωνίων.

ἀργύφεόν τε. So two MSS., the rest Ἀργειοφόνται or the like. Welcker and Bergk, on the strength of a grammarian's testimony, read ἀργιφόνταν, thinking that Alcman humorously applied the epithet to τυρόν—an explanation which, I think, will hardly commend itself to readers.

C. MISCELLANEOUS

XVI. Ἔρος με δαῦτε κ.τ.λ. Athen. xiii. 600 F, where Alcman is spoken of as ἡγεμόνα τῶν ἔρωτικῶν μελῶν. Cf. p. 126.

XVII. Ἀφροδίτα μὲν οὐκ ἔστι κ.τ.λ. Hephaest. 76.

As Meineke remarks, 'sensus non plane liquet'. The curiously sharp contrast drawn between Aphrodite and Eros can hardly be explained without further knowledge of the context; nor do I understand the force of the words ἀ μή μοι θίγῃς, 'prithée touch them not'. The passage would certainly be improved if we were bold enough to accept Canini's wholesale revision of the text in l. 2: ἄκρ' ἐπ' ἀνθινα βραίνων τε κισσοῖσι σίγει τῷ κυπαρίσκει, 'il ne touche pas même aux corolles'; cf. Hes. *Frug.* 156: ἄκρον ἐπ' ἀνθερικῶν κάρπον θίεν οὐδὲ κατέκλα, and Aen. vii. 808. See *Lesb. Dial.* for παΐσδει, p. 83, καβραίνων, p. 95.

XVIII. Κύπρον κ.τ.λ. Strab. viii. 340, and Menander (Walz, *Rhet.* ix. 135), with reference to the custom of invoking deities from their favourite haunts. Compare Anacr. II. l. 4, note.

XIX. Τοῦθ' ἄδειᾶν Μωσαῖν κ.τ.λ. Athen. xiii. 600 F, where it is mentioned that Megalostrate was a poetess of whom Alcman was enamoured.

ll 1-2. ἄδειᾶν Bergk (earlier ed.) for ἀδειᾶν. Τοῦτο . . . δῶρον, apparently a song or hymn by Megal. poetically described as a gift of the Muses, being composed under their inspiration.

μάκαιρα παρθένων 'blessed among virgins'; cf. the familiar δῖα θεῶν, δῖα γυναικῶν. The genit. in these cases is perhaps due to the fact that the epithet used is so strong as to be equivalent to a superlative. Μακαίρα παρθένῳ has also good authority: 'to the blessed virgin-goddess', *i.e.* Diana or Athena.

XX. I have placed these four passages together on account of their sententious character, which may possibly indicate that they are fragments from *Scolia* (cf. p. 236).

(α') A clever poetical genealogy of Τύχη (Plut. *de fort. Rom.* 4), without, of course, any foundation in mythology. Cf. No. XXII. and on Alcaeus XXIII.

Πειθοῦς, probably as the spirit opposed to blind obstinacy, which prevents men from listening to the dictates of reason. Perhaps we should correct to the Doric Πειθῶς.

(β') Apollon. *de Adv.* in Bergk An. II. 566. II. Περὶ τοῦ 'ΠΑ.

δ' inserted by Schneidewin. ἐξ Bergk, for ἐζ, explaining it as the neut. of an old form 'ΠΑΙΣ, whence ἐξῆστος.

ἐνίσποι Bergk for ἐπίσποι.

(γ') Schol. Pind. *Isth.* i. 35 : ὁ πονήσας δὲ νόῳ καὶ προμάθειαν φέρει.

(δ') Schol. *Il.* xxii. 305, to illustrate the use of μέγα=μέγα ἀγαθόν.

XXI. The next four passages are illustrative of Alcman's familiarity with nature. That he learnt his power of song from birds seems to indicate that he went further than his lyric predecessors in casting off the stiffness of semi-epical lyric and in cultivating freer rhythm and melody.

(α') Athen. ix. 390 A ἔπη δέ τε Hartung for ἐπῆγε δέ ; Bergk ἔπη τάδε particularises too closely. For δέ τε cf. on Sappho XXXVII. l. 4.

l. 2-3 restored by Meineke from εὐρέ τε γλωσσ. . . ὄνομα συνθ.

Γεγλωσσ., which is nowhere else found, is apparently a participle from a verb γλωσσάω, whence γλώσσημα.

(β') Ath. ix. 374 D, as an example of the Dorian ὄρνιξ for ὄρνις (*v.* King and Cookson's *Sounds and Inflexions in Greek and Latin*, p. 143). νόμως=νόμους, *v.* *Dor. Dial.* p. 94.

XXII. Οἷα Διὸς θυγάτηρ κ.τ.λ. Quoted by Plut. *Symp.* III. x. 3, to illustrate the remark that dew is most abundant at the full moon. Διὸς he explains as ἀέρος.

XXIII. γερρόνδε κ.τ.λ. Quoted for the long quantity of the seventh syll. by Priscian *de Metr. Terent.* 251, immediately after a line from Alcman (Append. Alcman 3.); hence this also is attributed to that poet: 'Upon the beach (the wave) falls hushed amid the sea-weed.'

XXIV. Ἔρπει γὰρ ἄντα κ.τ.λ. Quoted by Plut. *Lyc.* 21, as the words of ὁ Λακωνικὸς ποιητῆς, possibly Alcman. Cf. Terpander i. (note).

Τῷ σιδάρω and κιθαρίσθεν (Bergk -ην) Welcker for -ω and ειν.

XXV. Αὔσαν δ' ἄπρακτα κ.τ.λ. Athen. ix. 373 E.

Αὔσαν Bergk (in earlier ed.) for Αὔσαν, which Welcker retains, *sc.* χορεύειν, as if the lines referred to a panic amidst maidens performing a choral dance. Bergk supposes that the reference is to the alarm

caused by Ulysses among the maidens of Nausicaa ; he reads Δῦσαν in ed. 4, which, as Welcker says, would be a very inappropriate expression of frightened maidens. Compare Alcaeus XXVI.

XXVI. Δύσπαρις κ.τ.λ. Schol. on δύσπαρι in *Il.* iii. 39, presumably imitated by Alcman in these appellatives.

XXVII. Ἄνῃρ δ' ἐν ἀρμένοισιν κ.τ.λ. Schol. Pind. *Ol.* i. 60, in illustration of the story of a stone hanging above the head of Tantalus.

ll. 1-2. ἀρμένοισιν, Bergk and others for ἀσμένοισιν (see below) ; the words may be either neuter, 'in bonds', or masculine, 'among those bound' ; θάκω (Dor. genit.) Hermann and Bergk, for θάκας.

l. 3. Welcker explains this line as signifying that it was no real stone that hung above his head, but a mere phantom of his disordered mind, comparing Eur. *Bacchae* 918, Verg. *Aen.* iv. 468 *seq.*, etc. With our text, however, the meaning is rather that Tantalus is so chained that the danger, though not unknown to him, is unseen and thus all the more terrible. Welcker's version of the whole passage is entirely different : "Ὅπως (from Schol. Pind.) ἀνῃρ δ' ἐν ἀσμένοις ἀλιτρός ἦστ' ἐπὶ θάκος κάτα, πέτρας ὀρέων μὲν οὐδέν, δοκέων δέ. He regards the incident as taking place not in the Inferno but in heaven when Tantalus was admitted to the presence of the gods (see Athen. vii. 281 B). The rendering would be, 'Like a sinful man he sat down upon his seat among the blissful gods, seeing naught of the stone, but deeming that he saw it.' This is certainly strained, and we should expect rather a word for reclining.

XXVIII. Ῥιπᾶν ὄρος κ.τ.λ. Schol. Soph. *Oed. Col.* 1248. Νυχιᾶν ἀπὸ Ῥιπᾶν . . . λέγει δὲ αὐτὰ ἐννύχια διὰ τὸ πρὸς τῇ δύσει κεῖσθαι.

The lines are conjecturally emended by Lobeck from Ῥιπᾶς ὄρος ἐνθεον ὕλαι ν. μ. στέρνων.

ALCAEUS

l. Ἥρος ἀνθεμόεντος κ.τ.λ. This and several of the succeeding passages are quoted by Athenaeus x. 430, to illustrate the remark : κατὰ πᾶσαν ὥραν καὶ περίστασιν πίνων ὁ ποιητῆς (Alcaeus) εὕρεται.

The dactyls in these lines, following upon an initial trochee, should be regarded as 'choreic' (see p. 63) ; and thus, though only one short syllable is wanting to give us the form of a complete hexameter, an entirely different movement is effected, admirably adapted to the spirit of the passage.

Τῷ, *Lesb. Dial.* p. 84, ὅττι, p. 88.

ἐργομένοις, for Lesbian genitive in -ω, is probably due to the influence of Epic tradition.

For ἐπαῖον, the beauty of which 'nonnemo' (see Gaisford's note) endeavours to spoil by correction, compare Pind. *Frag.* XLV. 14 (No. VI. in this edition) :—

οἷχθέντος Ὀρᾶν θαλάμου,
εὐδομον ἐπαῖωσιν ἔαρ φυτὰ νεκτάρεα.

II. Τέγγε πνεύμονα κ.τ.λ. Lines 1-3 (part) in Proclus on Hesiod, *Works* 584, and Athen. x. 430 B, and i. 22 E; lines 6, 7, 8 in Proclus only; the end of l. 3, and ll. 4 and 5 are quoted anonymously by Demetrius *de Eloc.* 142, and a comparison with the passage in Hesiod shows clearly enough that the lines belong to this poem of Alcaeus :

Ἵμος δὲ σκόλυμός τ' ἀνθῆι καὶ ἡγέτα τέττιξ
Δενδρέῳ ἐφεζόμενος λιγυρὴν καταχέυετ' αἰοιδὴν
Πυκνὸν ὑπὸ πτερύγων, θέρεος καματώδους ὥρη.

For the metre see *Metre* pp. 67, 68.

Φοίνη, *Fάδεα*, *Lesb. Dial.* p. 81; διψαῖσι, p. 90; κακχέει, p. 88; ὄπποτα p. 88.

1. 1. τέγγε πνεύμονα Φοίνῳ is the simple correction of the commentators for the unmetrical οἶνω πνεύμονα τέγγε (Procl. *l.c.*, and Athen. i. 22). Bergk prefers πνεύμονας from Athen. x. 430 τ. πλεεύμονας οἶνω; but ε may well have crept in through inattention to the *F*, by which hiatus is avoided.

ἄστρον, *i.e.* Σείριος (l. 7). cf. also Theognis 1040 :—

Ἄφρονες ἀνθρώποι καὶ νήπιοι οἵτινες οἶνον
Μὴ πίνουσ', ἄστρου καὶ κυνὸς ἀρχομένου.

Cf. Hor. 3 *Od.* xxix. 18.

1. 2. διψαῖσι, Alcaeus follows the example of Homer in employing the plural verb with πάντα, there being clearly in this passage a 'notion of distinct units'. See Monro's *Hom. Gram.* 172.

1. 3, etc. For the appreciation of the grasshopper by the Greeks, see Liddell and Scott under τέττιξ. Plat. *Phaedr.* 262 D calls it Ὁ Μουσῶν προφήτης.

ll. 4 and 5. κακχέει if correct does not follow the usual Lesbian conjugation of the contracted verbs (*vi.* pp. 90-91); πυκνόν is suitably supplied by Bergk from the passage in Hesiod. The succeeding words are very corrupt; ὄπποτα is Ahrens' reasonable conjecture for ΟΤΠΟΤΑΝ, but no conjectures can satisfactorily restore l. 5, where we have after καθέταν—ΕΠΙΠΤΑΜΕΝΟΝΚΑΤΑΥΔΕΙΗ. The words, whatever they once were, appear to have been an amplification of Hesiod's θέρεος καματώδους ὥρη.

1. 7. γόνυ, so Seidler for γόνατα, Bergk γόνα, but Schneidewin quotes Steph. Byz. : γόννα οἱ Αἰολεῖς τὰ γόνατα.

III. Ὕει μὲν ὁ Ζεὺς κ.τ.λ. Athen *l.c.* This ode is imitated by Horace, chiefly in 1 *Od.* i. 9.

For κάβαλλε, κίρναις, see *Lesbian Dialect*, pp. 88, 83; for ὄρανός where we should expect ὄρρανός (Doric ὠρανός), cf. Lesb. μόνος, κάλος, p. 82, and see on Sappho i. l. 11.

l. 5. κάβαλλε: 'Dissolve frigus', Hor. *l.c.*

l. 8. ἀμφί: commentators suggest -τίθη (-τίθει) -βάζων, etc.

γνώφαλλον, for γνάφαλλον, or κνάφαλλον (cf. κνάπτω), see *Lesbian Dialect* on ο for α, p. 85.

IV. Οὐ γρὴν κάκοισι κ.τ.λ. Athen. *l.c.* For ἐπιτρέπην and μεθύσθην, see *Lesb. Dialect*, p. 89; ἀσάμενοι, p. 90.

l. 1. θῦμον, an emendation by Stephanus for μῦθον.

l. 3. Βύκχης, Lesbian form of Βάκχος. A grammarian compares Ἰππίς and Οἰκίς (the capitals are Bergk's) for ἵππος and οἶκος; and for the use of υ, βύθης = βάθος.

V. Πίνωμεν κ.τ.λ. Athen. *l.c.* For metrical scheme see No. II.

This poem should be compared with the more sober lines of Anacreon XVI. From that passage, and from the remarks of Athenaeus we gather that the potations of Alcaeus and his friends were in excess of those sanctioned at ordinary Greek wine-parties (cf. note on Anacr. *l.c.*).

See *Lesb. Dial.* for κάδ, κάκ, p. 88; accusatives in -αις, partic. κίρναις, ὠθήτω (= ὠθείτω), p. 90.

l. 1. Athen. x. 481 A gives τί τὸν λύγγον ἀμμένομεν. Porson emends to τὰ λύγγ(α), Ahrens ὑμμένομεν (see *Lesb. Dial.* p. 85), Welcker, whom Bergk follows—τί τὸ λύγγον μένομεν; but the neuter form of λύγγος, if authentic, is at any rate far less common in the singular than in the plural. Δάκτυλος ἀμέρα: these words in connection with the preceding have been variously explained; Δάκτυλος seems to express a minimum of time as in δάκτυλος αὖς (*Anth. Pal.* xii. 50), and Matthiae interprets thus: 'Why wait for evening (the usual time for revelry)? Let us enjoy the little left of the day'. The words may, however, I think, be regarded in the light of an apology for an early commencement of the drinking-bout. 'The day has only a finger's breadth to run. We shall not be much too soon.' Or we may accept Schweighäuser's rendering, 'punctum est quod vivimus', i.e. 'let us eat, drink, and be merry, for to-morrow we die'.

l. 2. ἄερρε: so Ahrens for ἄειρε; cf. Sappho XXXIII. l. 2. Possibly, however, ἄειρε should be retained as another instance of Epic influence on the literary dialect.

ῥῖτα is the reading boldly adopted by Schneidewin as a Lesbian variation on ῥῖτα; it has at least the merit of keeping closely enough to the original αἶτα ποικιλίς, or ποικίλα.

l. 4. ἓνα (sc. κύαθον), καὶ δύο, i.e. one of water to two of wine; for Athen. x. 430 speaks of this as a drunkard's mixture, whereas in Anacreon *l.c.* we find the proportion of two parts of water to one of wine regarded as suitable for a sober reveller—τὰ μὲν δέκ' ἐγγεῖας |

ὑδατος, τὰ πάντα δ' οἶνου | κυάθους ὡς ἀνυβρισι | ἀνὰ δηῖτε βασσαρήσω.
Judging from these and other passages (e.g. Ar. *Knights* 1184), it appears to have been customary to mention the water first.

l. 5. καὶ κεφάλας, adopting Porson's punctuation (v. Bergk, note *ad loc.*), implies that the cups were to be brimming over; for κεφαλὴ in this sense cf. Theocr. viii. 87, ὑπὲρ κεφαλᾶς, of a milk-pail. It is hardly so likely that κατὰ κεφαλᾶς can be used in the sense of ἐπὶ κεφαλῇ, 'headlong,' *praecipitanter* (Bergk). For καὶ Bergk suggests δς (= ἕως).

VI. Ἀλλ' ἀνήτω κ.τ.λ. Lines 1-2 in Athen. xv. 674 C; ll. 3-4, Athen. xv. 687 C, the two fragments being united by Bergk into a single stanza. For metrical scheme see Sappho I.

See *Lesbian Dialect* for genitives ἀνήτω, τῷ, p. 84; accus. πλέκταις, p. 83; περιθέτω (= περιθέτω), p. 88; the dat. ἄμμι, p. 87; and the form γευάτω, where υ represents an original F, p. 82.

These luxurious banquet-customs of wearing garlands round the neck, and anointing both head and breast with perfumes, are described by Plutarch *Sympos.* iii. 1, with a reference to some similar passage in Alcaeus—κελεύων καταχρεῖαι τὸ μύρον κατὰ τᾶς πόλλα παθοίσας κεφαλᾶς καὶ τῷ πολιῷ στηθεος (Append. Alcaeus, No. 12), cf. Anacr. XXXVIII. β'.

Ἀνήτω: Galen says that this was employed at banquets, as it was supposed to assist the digestion.

VII. Ὡς γὰρ δῆποτ' κ.τ.λ. Schol. Pind. *Isth.* ii. 11. For metre cf. No. XVI. and note.

See *Lesb. Dialect* for εἴπην, p. 84, and φαίσι (= φασι) p. 90. In this fragment and in the next Alcaeus appears to be lamenting alike his own poverty, a natural result of his combative spirit, and also the increasing importance of the commercial classes among the Asiatic Greeks at the expense of the old aristocracy (see Art. VIII. p. 99). With this passage compare Pindar *l.c.*, where the proverb is attributed to a 'man of Argos', without any name being given. A Scholiast informs us that a Spartan Aristodemus was by one authority reckoned among the Seven Sages.

Ἔσλος is found in Lesbian, and ἐσλός in Doric, or other dialects for ἐσθλός cf. μάσλης = μάσθλης, Sap. XXIX.

VIII. Ἀργάλεον Πενία κ.τ.λ. Stob. Flor. xcvi. 17.

Metre.—If the second line be complete it should probably be scanned:

—υ—υ—υ—υ—υ—υ—

but very likely it is a fragment of a hexameter, the last syllable of ἀδελφεῖς being shortened before a succeeding vowel. For hexameters in lyric poetry see *Metre*, p. 62.

Δάμναις (see *Lesb. Dial.* p. 90), or the middle δάμναι, is Bergk's emendation for δάμησι.

ἄδελφεῖα (cf. *Epic*) should perhaps be written ἄδελφίη, since it is an adjective (ἄδελφε-ιος) of the same kind as γρύσσεος, Lesbian γρύστιος. See *Lesb. Dial.*, p. 85.

IX. Οἶνος γὰρ κ.τ.λ. Tzetz *Lycophr.* v. 212; Schol. *Plat.* p. 377. (Bek.).

For ἀλάθεια (= ἀλήθεια) see *Lesb. Dial.* p. 85.

These two lines recall the apophthegmatic or sententious character common in convivial songs (see Introduction to *Scolia*).

X. Κέλομαί τινα κ.τ.λ. Κάλεσσαι, *Lesb. Dial.* p. 82.

The passage is quoted by Hephaestion 41 as Αἰολικόν, and is attributed by Bergk to Alcaeus.

For αἰ=εἰ see note on Spartan Dance-song I.

XI. Ἰόπλον' ἄγνα κ.τ.λ. 1. 1. Hephaest. p. 80; 1. 2. Arist. *Rhet.* i. 9.

Metre.—Apparently Alcaeus out of compliment to Sappho has chosen her own favourite metre, but has imparted to it a little masculine energy by the addition of the Anacrusis. For Sappho's retort in Alcaics see Sappho *Frag.* x., and refer especially to Additional Note A. In the second line κωλύει αἰῶως is usually treated as a case of 'synizesis', and scanned κωλύει αἰῶως — — —. Bergk, however, reasonably urges that κωλύει should be treated as a dactyl, εἰ being shortened before the succeeding diphthong. The same applies to Sappho i. 11, ὠράνω αἰῶε|ρος διὰ μέσσω. We have no other cases in Greek Sapphics of a dactyl in this position, but as similar licences are found in Seneca and other Latin poets, Bergk thinks that they must have been imitating Greek models.

See *Lesb. Dial.* p. 82 for the double liquid μελλιγόμεῖδα, and for *Feiπην* p. 82, and p. 89.

I have adopted Blomfield's reading μελλιγόμεῖδα for μελλιγόμεῖδε, for Hesychius gives the nominative in -ης, and not in -ος, and we have the analogous φιλομμείδης. A Lesbian vocative in -ᾶ (for -εῖς) on the model of the first declension in -ης is quite conceivable.

XII. Δέξαι με κωμάζοντα κ.τ.λ. Hephaest. 30.

The tetrameter with Anacrusis is well suited to a tone of earnest entreaty. The line is evidently from a serenade, see Art. I. p. 8, on Κῶμος. Compare Hermesianax:

Δέσβιος Ἀλκαῖος δὲ πόσους ἀνδεδείξατο κώμους
Σαπφoῦς φορμίζων ἱμερόεντα γάμον.

XIII. Κόλπω δ' ἐδέξαντ' κ.τ.λ. Quoted by Hephaest. 59, where there is some doubt whether this beautiful line is ascribed to Alcaeus or to Alcman.

Κρίνοι (voc. of the fem. name Κρίνω) is Bergk's excellent emendation for Κρόνω. He aptly compares Theocr. xvii. 36.

XIV. "Εμε δειλαν κ.τ.λ. A solitary instance of the striking metre *Ionicus a minore*, in which Alcaeus composed many poems (Hephaestion 66). Compare 3 Hor. *Od.* xii., possibly in imitation of the poem of Alcaeus to which this line belongs.

See *Lesb. Dial.* 88 for the prep. πεδά (=μετά) in πεδέγοισαν, and for παισῶν (=πασῶν), p. 83, and p. 84.

XV. "Αεισον ἄμμι κ.τ.λ. Apollon. *de Pron.* 384 B.

Liddell and Scott give ἰόκολπον=ἰόζωνον, 'purple-girdled'; why not 'dark-bosomed', of some Southern beauty?

XVI. Μαρμαίρει δὲ μέγας δόμος κ.τ.λ.

Metre. Each of these lines consists of two (if not three) *Cola*, both of which are introduced by the Basis (see Art. VI. p. 58), which we therefore find employed not only at the beginning of a line, but also of a new Colon (see Boeckh's *de Metris Pindari* p. 188, and p. 138).

This passage is quoted by Athen. xiv. 627 A, to show that Alcaeus was μᾶλλον τοῦ δέοντος πολεμικός, and esteemed his military higher than his poetic career. Mr. Jevons, in his *History of Greek Literature*, thinks that the passage betrays more military foppery than befits the stern warrior, and we cannot perhaps help being reminded of Paris, περιτάλλεα τεύχε' ἔποντα, *Il.* vi. 321. The Duke of Wellington however, I believe, remarked that the greatest dandies were often his finest officers.

That the description is intended not for itself alone but mainly as an incentive to war is shown by the last line.

See *Lesb. Dial.* for κυνάισι, γάλκλαι (p. 85), καττᾶν (=καθ' ὧν), p. 84, p. 88, νέουσιν, πασσάλοις (acc. plur.), κρύπτοισιν, p. 83, the genitives ἰσχύρω, λίνω (p. 84), βέλεις=βέλεις (p. 84), παρ=παρά, etc.

I. 1. "Αρη (for "Αρει) 'in Martis honorem' (Jahn).

I. 3. γάλκλαι, etc., 'brazen greaves bright-gleaming hide the pegs on which they hang.'

κνάμιδες. Lesbian for κνημίδες.

I. 5. κῶϊλαι, I have adopted Seidler's emendation for κῶλαι (from κῶ(Ὶ)-λαι), the two short syllables being permissible in the 'Basis' (see p. 58). Possibly the *F* should be retained, see *Lesb. Dial.* p. 81.

No apostrophe is necessary after κατ, which is the usual Lesbian form, see p. 88.

βεβλημένοι, Casaub. reads βεβλημένων (two MSS. βεβλημένων) 'occisorum', as if these were trophies from slain adversaries.

Χαλκιδικαι. According to Stephanus the name Χαλκιδεῖς was given to the people διὰ τὸ γαλκουρέϊα πρῶτον παρ' αὐτοῖς ὀφθῆναι.

XVII. Ἀσυνέτημι τῶν ἀνέμων κ.τ.λ. That the apparent description of a storm is rightly placed among the Stasiotica, is shown by the fact that it is quoted as an allegory by Heracleides, *Alleg. Homer.* c. 5, who explains thus: Μυρσίλος ὁ ἀηλούμενός ἐστι καὶ τυραννικὴ κατὰ Μυτιληναίων ἐγειρομένη σύστασις.

Cf. Hor. 1 *Od.* xiv. Soph. *Oed. Tyr.* 23. *Antig.* 163, etc.

See *Lesb. Dial.* for ἄμεις (ἡμεῖς), p. 87 ; ὄν (= ἄν), p. 85 ; πέρ (περί), p. 88 ; μέσσον, p. 82 ; ἀσυνέτημι, φορήμεθα, μογθεύοντες, γόλαισι (γαλῶσι), pp. 89-90.

l. 1. ἀσυνέτημι is Ahrens' conjecture for ἀσυνέτην καὶ. The lengthening of the υ in *arsi* is for metrical purposes and not dialectical. Cf. on Sap. xi.

With ἀνέμων στάσιν comp. Aesch. *Prom.* 1087. στάσιν ἀντιπνοῦν, 'strife of opposing winds.' Alcaeus plays upon the word στάσις.

l. 6. πέρ is said by Ahrens to have the force in this passage as in others (see *Lesb. Dial.* p. 88) of ὑπέρ ; but surely the usual meaning gives excellent sense here : 'the water encompasses the mast-box'.

l. 7. ζάδηλον (= διαδηλον, *Lesb. Dial.* p. 84) is usually interpreted 'something you can see through' ; the next line then is merely an amplification of this epithet.

l. 9. Bergk objects to the mention of anchors, when the ship is being driven by the tempest in mid-ocean (l. 3), and he accordingly emends. Such a confusion, however, is excusable enough in allegorical or figurative language.

XVIII. Τὸ δηῦτε κῶμα κ.τ.λ.

A similar allegorical attack upon a tyrant (Heracleides *l.c.*). Bergk suggests that reference is made to this passage by the Schol. Pind. *Isth.* i. 32 : 'Ἀλκαῖος τὴν δυστυχίαν χειμῶνα καὶ τρικυμίαν λέγει. If this be so, Alcaeus is possibly referring to Pittacus as the third tyrant, worse than his predecessors Myrsilus and Melanchrus. It must, however, be admitted that according to Heracleides the words of the text apply to Myrsilus.

See *Lesb. Dial.* for ὄνω (= ἄνω) p. 85 ; and the infin. ἄντλην p. 89. The text is very corrupt in Heracl. and has been emended mainly by Bergk and Seidler.

l. 3. νᾶος ἐμβᾶ, MSS. νᾶος ἐμβαίνει. Νᾶος is probably dependent on some noun coming after ἐμβᾶ. Ἐμβαίνω however takes the genitive in *Oed. Col.* 400, γῆς δὲ μὴ ῥυβαίνης ὄρων.

XIX. Νῦν γρὴ μεθύσθην κ.τ.λ. Quoted by Athenaeus x. 430 as a further illustration of the readiness of Alcaeus to seize upon every occasion for wine-bibbing. See on No. i.

See *Lesb. Dial.* for μεθύσθην (μεθύσθηναι), and πῶνην (= πίνειν) p. 89.

This passage is imitated by Horace (1 *Od.* xxxvii.): 'Nunc est bibendum,' etc. Hartung attacks the reading *τινα πρὸς βίαν πώνην* (Ahrens for *πονείν*) as being mere tautology after μεθύσθην. He therefore adopts a suggestion founded on Horace's 'pede libero Pulsanda tellus,' γῆθόνα πρὸς βίαν κρούην (or παίειν). Matthiae defends the reading in the text, explaining πρὸς βίαν not as 'violentius' but in its usual sense of 'invitum,' *i.e.* 'We must drink whether we wish it or not.'

XX. Ὠνηρ οὗτος κ.τ.λ. This passage is applied by Aristoph. *Wasps*, 1234 (*v. Schol. ad loc.*) against Cleon.

Κρέτος, Lesb. for κράτος. Ὀντρέψει, *Lesb. Dial.* p. 85.

ῥόπας (ῥόπας?) is of course Lesb. for the gen. ῥοπής, for the accusative would be ῥόπαις. Ἐγρεται ῥόπας, 'Keeps ever on the brink of ruin.'

XXI. Τὸν κακοπάτριδα κ.τ.λ. Quoted by Aristot. *Pol.* III. ix. 5, to show that the Mytilenaeans chose Pittacus as their champion against the exiles headed by Alcaeus and Antimenidas (*v. Introd. to Alcaeus*).

For metre cf. *Frag.* II.

Lesb. Dial. for πόλιος, p. 87; ἀρόλω, p. 84.

For ἀρόλω Bergk reads διρόλω, *i.e.* 'discordis,' but surely ἀρόλω 'chicken-hearted' is most appropriate, when Alcaeus is rebuking his fellow-citizens for voluntarily putting their necks beneath the yoke of the tyrant.

For ἐπαινέοντες, which is here quadrisyllabic, we should expect ἐπαινέυντες, Ahrens ἐπαινέντες. *Lesb. Dial.* p. 91.

XXII. Μελαγχρος κ.τ.λ. Hephaest. 79. It is generally supposed that Alcaeus is ironically praising his old enemy Melanchrus in comparison with some other tyrant such as Pittacus, whom the poet regards as casting all Melanchrus' vices into the shade.

The construction of εἰς after ἄξιος, though hard to parallel, is intelligible enough in this instance. 'M. showed himself towards the city as worthy of respect,' *i.e.* he acted towards the city in a manner worthy of respect.

XXIII. Χαῖρε Κυλλάνας κ.τ.λ. Hephaest. 79. *Lesb. Dial.* for ὕμνην, p. 89; γέννατο, p. 82.

1. 1. Bergk is in favour of retaining the accent on ὄ (= ὄς) and treating μέδεις as second pers. sing. (*v. Bergk on Alcaeus*, 5). Others read ὁ μέδεις (partic.) = ὁ μέδων, as if from μέδηνι, Lesb. for μεδέω (a form implied by the participle μεδέων); see *Lesb. Dial.* p. 90.

ὕμνην, Bergk in this and one or two other instances, apparently by an oversight, does not carry out his plan of universal Psilosis.

1. 2. Meineke's correction for κορυφᾶσιν αὐγᾶς.

1. 3. Bergk's correction from γέννα τῷ κρονίῳ μαίαια.

XXIV. Δεινότατον θεῶν κ.τ.λ. See *Lesb. Dial.* for εὐπέδιλλος, ἐγέννατο, p. 82.

The well-known line 'In the spring (which should be the season of the west wind and the rainbow) a young man's fancy lightly turns to thoughts of love', gives us the explanation of the graceful allegory of the Greek poet (as is implied in *Elym. Gud.* 278. 17, quoted by Bergk). The genealogy of course has no foundation in mythology. Cf. Alcman XXII.

XXV. Ἠλθεῖς ἐκ περάτων κ.τ.λ. Lines 1-2 are given by Hephaestion. The rest has been reconstructed from a paraphrase in Strabo xiii. 617 ; ll. 3, 4 by Bergk, ll. 5-7 by O. Müller.

The passage is usually placed among the Stasiotica, since it was civil strife at Lesbos which caused Antimenidas to enter the service of the king of Babylon. (Introd. to Alcaeus p. 136.) Hartung points out that he may have aided Nebuchadnezzar in the siege of Tyre, or the conquest of Judæa, or Cyaxares in the conquest of Nineveh.

See *Lesb. Dial.* for τῷ, p. 84, κτένναις (= κτείνας) pp. 82-3, the partic. συμμάχεις, p. 90.

ἀπὺ = ἀπὸ, as δεῦρου for δεῦρο (v. on Sap. VII. 4) : πέμπων = πέντε, for in Lesbian the declension of the numerals is extended beyond the first three ; cf. δυοκαιδέκων, Append. Alcaeus No. 35.

l. 1. ἐλεφαντίναν λάβαν . . . χρυσοδέταν : Mr. Murray has pointed out to me a sword in the Bronze Room of the British Museum belonging approximately to this period, which affords a beautiful commentary on this passage. The handle is composed, not, as is often the case, of one solid piece of ivory hollowed out to receive the metal, but of two pieces divided lengthwise and bound together by a golden thread running round the whole length of the hilt.

l. 4. τέλεσας, aor. indic. (the participle would be in -αις). We should rather expect τέλεσσας, but we find e.g. κάλεσαι, as well as κάλεσσαι. See *Lesb. Dial.* p. 82.

l. 5. The form μαχαίταν for μαχητήν, is curious. We find, however, a Dorian form μαχατάς, pointing to a stem μαχα-, side by side with μαχε-. From μαχα- Lesbian, retaining the Spirant ζ of the termination ιω, may have formed a verb μαχαίω, or possibly μάχαιμι (see p. 90), from either of which the derivative μαχαίτας could be obtained.

βασιλήϊων, etc., 'But one span short of 5 royal cubits', i.e. the man's height was about eight feet four inches. Müller reads βασιλήϊον with μαχαίταν ; Bergk βασιληίων with παχίων, quoting Herod. i. 178 to the effect that the royal cubit exceeds the Greek τρίσι δακτύλοις. The epithet, otherwise prosy, thus enhances the glory of the achievement.

βασιλή-ιος preserves the ancient diaeresis, while in Attic we have the diphthong βασιλειος.

XXVI. Ἐπαζὼν ὥστ' κ.τ.λ. Herod. περὶ μον. λεξ. xxiii. 9.

Lesb. Dial. πτάζω = πτήσσω. One or two other instances are given in Liddell and Scott of the accusative following this verb in the sense of 'cower for fear of.'

Assigned by Bergk to the Stasiotica as if describing a sudden panic among the enemy.

XXVII. Βλήχρων ἀνέμων κ.τ.λ. Schol. II. viii. 178.

This also is placed by Bergk among the Stasiotica, as if it were an allegorical picture of peace. Cf. Nos. XVII. and XVIII.

XXVIII. "Ορνιθες τίνες οἶδ' κ.τ.λ. Schol. Ar. *Birds* 1410. For metre, cf. No. II.

ποικιλόδεσσοι, Schneidewin for -ειροι, *Lesb. Dial.* p. 82.

XXIX. "Ανδρες πόλῃος κ.τ.λ. Schol. Aesch. *Pers.* 347. v. l. ἄνδρες γὰρ πόλῃος (restore Lesbian πόλῃος) πύργος ἄρ.

XXX. Πίνωμεν κ.τ.λ. Ath. i. 22 F. It is not unlikely that Athenaeus may have manufactured this line by confusing together l. 1 in No. II. and No. v. respectively. For ἄστρον see on No. II. l. 1.

SAPPHO

I. Ποικιλόθρον' κ.τ.λ. Quoted by Dionys. *de Comp. Verb.* c. 23, as an example of the 'finished style' (γλαφυρὸς γρακτική), in which, he says, Sappho excels all other Melic composers. He adds—ταύτης τῆς λείξεως ἡ εὐπέεια καὶ ἡ χάρις ἐν τῇ συνεπέει καὶ λειότητι γέγονε τῶν ἀρμονιῶν.

See *Lesb. Dial.* for οὐναίσι (= ἀνίσισι), p. 85; the adverbs τῷδε, τῇλῃ (= τῇλοσε), p. 88; αἶποτα, (= εἶποτε, note on Spartan Dance-song I. and p. 85); γρούσιον (= γρούσειον), p. 85; -οισα, -αίσα in the participles, p. 83; ω in the genitives ὠράνω, μέσσω, αὐδῶς, p. 84; the forms of the 'contracted' verbs διναῖντες, κάλῃμι, ἀδικῇει, pp. 90, 91; the forms τέλεσσαι, ἱμέρρει, pp. 82, 83, etc.

I. 1. Ποικιλόθρον', τ. l. ποικιλόφρον': this, however has less authority, and is tautological as compared with δολόπλοκε in the next line, unless we follow Ahrens in regarding ποικιλόφρον' as Lesbian for ποικιλόθρον' (cf. *Lesb. Dial.* p. 83). The word is ἄπας λεγόμενον, and, in the sense of 'goddess of richly-carved throne', is a little unsuited to the context. Welcker conjectures that it refers to some contemporary work of art at Lesbos (cf. Jebb, *Hell. Journ.* III. i. 117, on εὐθρονὸι Ὀραι in Pind. *Pyth.* ix. 62). But Aphrodite, although I must admit that she is called εὐθρονος by Pindar (*Pyth.* i. 28), is nearly always, especially in early art, represented as erect. Consequently another conjecture of some commentators (e.g. Wustmann *Rhein. Mus.* No. 23, p. 238) is worthy of attention, who connect the word with the Homeric θρόνα (*Il.* xxii. 441, where Helen embroiders θρόνα ποικίλα on her robe). Aphrodite may thus be described as 'goddess of the spangled flowers', just as at Cnossus she was called Ἀνθεία (τ. l. Hesych. s.v. ἀνθεία). The epithet in this sense would be particularly appropriate from the lips of Sappho, whose love of flowers is conspicuous. Cf. *Frag.* VI. VII. XXXII., etc.

II. 3-4. με . . . θυμον, Schema καθ' ὅλον καὶ μέρος.

I. 5. ἐτέρωτα = ἐτέρωθι. See p. 85.

I. 6. αὐδῶς (Lesbian for αὐδοῦς), apparently from a form (αὐδω =

αὐδῇ). Ἀίσισα—ἔκλυσ; the former, as usual, applies to physical hearing, while κλύω, especially in the imperative κλῦθι, κέκλυτε, etc., constantly signifies ‘attend to’, ‘give heed to’.

l. 9-10. καλοὶ . . . ὤκεες: the two adjectives, unconnected by a conjunction, must not both be taken as mere epithets. Transl.: ‘With speed did thy beauteous sparrows, etc.’

στροϋθοὶ, sacred to Aphrodite, v. Athen. ix. 391 E; Aristoph. *Lysistr.* 724. The Latin poets have familiarised us rather with swans as the charioteers of Venus (v. Hor. 3 *Odes* xxviii. 14; 4. i. 10, etc.). The Romans seem not to have been satisfied with the simplicity of the Lesbian picture.

περὶ = ὑπέρ, v. *Lesb. Dial.* p. 88.

μελαίνας: Moebius directs attention to the Homeric character of this epithet.

l. 11. For the scansion cf. note on Alcaeus XI. Gaisford reads ὠράνω θε-|ρεὺς διὰ μέσσω, from an MS. reading ἀπωρανώθερος διὰ μέσω; he compares Vergil’s ‘nare per aestatem liquidam’. With θέρευς (= θέρους) cf. βέλευς, *Lesb. Dial.* p. 87.

ὠράνω = οὐράνου. We should expect in Lesbian ὄρρανος from **ForF*ανός, and G. Meyer is inclined to discredit ὠρανός, which is rather Dorian. Cf. on No. XVI.

l. 14. μετριάσαισ’ κ.τ.λ. recalls Homer’s φιλομμετδῆς Ἀφροδίτα.

l. 15. κῶττι=καὶ ὅττι (=καὶ ὅτι), v. *Lesb. Dial.* p. 88. Meister suggests κ’ ὅττι, since we should expect *ā* and not *ω* in such a contraction. Compare, however, θυρώρω in Sap. XL.

l. 17. κῶτ’ ἐμῷ, Bergk substitutes κῶττι μοι, without, however, any MSS. authority.

ll. 18-19. τίνα κ.τ.λ. Notice the effective transition to the goddess’ own words.

The reading here is very doubtful, for the MSS. have something like τινὰ δευτε πειθωμαισαγήνεσσαν. The text is Bergk’s, being a slight variation upon Seidler’s. Transl. ‘Whom dost thou wish Peitho to bring to thy love?’

Μαῖς (=μαῖς, *Lesb. Dial.* p. 90) is objectionable, since the pres. active is not elsewhere found, μάμαι on the contrary being employed in Sappho, App. No. 10; Seidler’s λαῖς (cf. Spartan Dance-song No. 1) has no MS. authority. Among many other readings that of Blass is worthy of attention. πείθω-|μαί σ’ ἄγην κ.τ.λ., i.e. σοι ἄγην; but we have no other instance in Sappho of the first or second line in the stanza to which she has given her name, ending in a non-final syllable.

For Peitho as the attendant of Aphrodite cf. Ibycus III., and Sappho 135 (Bergk), where she is called the daughter of the great goddess. Unknown to Homer, Peitho appears first in Hesiod in the legend of Pandora. Her prominence in later literature and worship is perhaps due to Sappho, Ibycus, and other lyric poets. From the seventh century onwards she is usually the familiar of Aphrodite, and

sometimes a mere attribute, as it were, of her; although at Sicyon and at Athens Peitho appears to have had a separate worship.

l. 20. $\Psiάπρ'$. Hermann regards this as an endearing diminutive for the vocat. $\Psiάπροι$ (τῶν ὑποκοριστικῶν); it is, however, not unlikely that in this case, as in some others (v. p. 87), Lesbian is influenced by the analogy of a different declension. $\Gammaύριννα$ is given in Max. Tyr. from $\Gammaυρίνω$, which is found in *Et. Mag.* 243. 51.

l. 25. *Vide* Bergk's note on the accent of $\gammaαλεπᾶν$, etc., in which he is inclined to think that here too, and in the adverbs $αὐτάρ$, $ἀτάρ$, etc., Lesbian kept to its practice of casting back the accent.

l. 28. $\varepsilon\sigma\sigma\omega = \varepsilon\sigma\theta\iota$, Ahrens conj. $\varepsilon\sigma\theta\iota$.

II. $\Phiαίνεται$, etc. Quoted by Longinus *de Sublim.* c. 10, and his criticisms deserve notice. After commenting on the realistic character of Sappho's description ($\varepsilon\kappa$ τῆς ἀληθείας αὐτῆς) he points out that she exhibits her power mainly in combining in a single picture all the most violent symptoms of the love-complaint (τὰ ἄκρα αὐτῶν καὶ ὑπερτεταμένα δεινὴ καὶ ἐκλέξαι καὶ εἰς ἄλληλα συνδῆσαι). He continues— $\acute{\alpha}\mu\alpha$ φύχεται, καίεται, ἀλογιστεῖ, φρονεῖ . . . ἵνα μὴ ἔν τι περὶ αὐτὴν πάθος φαίνεται, $\piαθῶν$ δὲ σύννοδος.

Plutarch refers to the poem, *Morall.* ii. 762 F., etc., remarking that Sappho ἀληθῶς μεμιγμένα πυρὶ φθέγγεται.

Catullus' rendering of this Ode is well known, 'Ille mi par esse deo videtur.' Cat. LI.

See *Lesb. Dial.* for the double liquid in $\varepsilon\mu\mu\epsilon\nu$ (=εἶναι), $\varepsilon\mu\mu\iota$ (=εἰμί), p. 82; $\tau\omicron\iota$ (=σοι), p. 87; $\varphi\omega\nu\epsilon\acute{\upsilon}\sigma\alpha\varsigma$, $\gamma\epsilon\lambda\alpha\acute{\iota}\sigma\alpha\varsigma$, $\varepsilon\pi\iota\rho\rho\acute{o}\mu\beta\epsilon\iota\varsigma$, pp. 90, 91; $\tau\acute{o}$ for the relat., p. 87; $\beta\rho\sigma\chi\acute{\epsilon}\omega\varsigma$, $\upsilon\pi\alpha\delta\epsilon\delta\rho\acute{o}\mu\alpha\kappa\epsilon\nu$, p. 85; $\kappa\acute{\alpha}\mu$, $\kappa\alpha\kappa$ - for $\kappa\alpha\tau\acute{\alpha}$, p. 88; $\tau\epsilon\theta\nu\acute{\alpha}\kappa\eta\nu$, p. 89; $\delta\lambda\acute{\iota}\gamma\omega$ for the genit. p. 84; etc.

l. 1. Μοι , Apoll. *de Pron.* 336 A quotes from Sappho the words $\varphiαίνεται \text{Φοι κῆνος}$, a version which is adopted by some commentators; but since all authorities have $\mu\omicron\iota$ in this passage, and Catullus renders the line 'Ille mi,' etc., and since Apollonius himself quotes $\mu\omicron\iota$ in this line a little before, 335 A, we are almost forced to accept Bergk's explanation that in 336 A the grammarian was referring to some other poem.

That the reference in $\kappa\eta\nu\omicron\varsigma$ is quite general is shown by $\varepsilon\sigma\tau\iota\varsigma$ in l. 2 (=si quis).

l. 1. $\kappa\eta\nu\omicron\varsigma$, Lesbian and Dorian for (ε) $\kappa\epsilon\acute{\iota}\nu\omicron\varsigma$. Cf. $\kappa\eta = (\varepsilon)\kappa\epsilon\acute{\iota}$, Sap. XLI.

l. 2. $\text{Ὠνηρ} = \acute{o}$ ἄνηρ.

l. 4. ὑπακούει , 'Attente et cum silentio audit,' Weiske.

l. 5. $\gamma\epsilon\lambda\alpha\acute{\iota}\sigma\alpha\varsigma$, so Buttmann and Neue (MSS. $\gamma\epsilon\lambda\alpha\acute{\iota}\varsigma$ or $\gamma\epsilon\lambda\tilde{\alpha}\varsigma$ δῆ), and the reading is supported by Catullus, 'dulce ridentem,' and by Horace's apparent imitation in 1 *Od.* xxii. 23, 'Dulce ridentem Lalagen amabo | Dulce loquentem.' The reading in the text supplies us with a good example of zeugma, $\alpha\iota\sigma\theta\acute{\alpha}\nu\epsilon\tau\alpha\iota$ being implied in ὑπακούει , as Schneidewin points out. For $\mu\acute{\alpha}\nu$ (=μήν) Hartung reads $\mu\acute{\alpha}\nu$ (=ἐμήν).

1. 6. ἐπτόασεν, gnomic aorist.

From πτοάω we should of course expect ἐπτόησεν in Lesbian as in other dialects ; ἐπτόασεν is from the collateral form πτοάω ; cf. on ὄρημι l. 11.

1. 7. I have given in the text the MSS. reading. (One MS. βρογέως, the rest βρόγεις.) Endless conjectures have been made to restore the line, the nearest to the original being Neue's ὥστε γὰρ σ' ἴδω κ.τ.λ. Ahrens suggests ὥς σε γὰρ *F*ἴδω κ.τ.λ.; Bergk, with undue disregard of the MSS., ὥς γὰρ εὐῖδον (= **F*ἴδον, εἶδον) βρόγεις *σε*. I suggest as possible ὥς κε γὰρ σ' ἴδω.

1. 8. εἵκει, if it be right, must be *i.g.* the Doric εἴκει with Lesbian psilosis = ἵκει, 'no utterance comes to me.' Toup reads ἵκει.

1. 9. *F*ε*F*αγε (p. 82), similarly we speak of 'broken accents,' etc. Compare Lucretius' imitation of this passage, iii. 155 :

Sudores itaque et pallorem existere toto
Corpore, et *infringi linguam* vocemque aboriri,
Caligare oculos, sonere aures, succidere artus.

1. 10. χρῶ, acc. for χροά. Bergk χρῶ dative.

1. 11. ὀππάτessσι is the reading given almost unanimously for ὀμμάτessσι, and, if it be correct, the change of πμ to ππ, and not to μμ is probably without parallel. Ὀμματα, on the contrary, is given by the MSS. in Sap. x.

For ὄρημι we should expect ὄρχμι (*Lesb. Dial.* p. 84), but the form is due to the collateral ὀρέω, frequent in Herodotus.

1. 3. Bergk ἀ δὲ μῖδρωσ, quoting μάλευρον in Alcaeus as another instance of μ from *F*, Schneidewin ἐκ δὲ *F*ἴδρωσ, with some authority for ἐκ, but scarcely any for the omission of μ'. If ἀ δὲ μ' ἴδρωσ be right, μ' must stand for μοι. Cf. *Il.* vi. 165, xiii. 481, etc. Ἰδρωσ is given as feminine in 'Aeolic' Cram. *An. Ox.* i. 208.

1. 14. ἄγρει = αἰρεῖ, cf. Hesch. καταγρεῖ, καθαιρεῖ, καταλαμβάνει, and the Homeric παλινάγρετος, αὐτάγρετος, *v.* Buttmann *Lex.* i. 130.

1. 15. ἑπιδύην (*Lesb. Infin.* = ἐπιδύειν) so Ahrens from πιδύσην, πιδύειν, etc. 'I seem to lack but little of dying,' cf. the paraphrase in Longinus *l.c.* παρ' ὀλίγον τέθνηκεν. It is true that this use of the active instead of the middle ἐπιδύομαι is without any certain parallel, but Hermann's reading ἑπιδύης (the adjective) is against the MSS., all of which have the letter ν.

ll. 16-17. To fill up the gap Bergk conjectures ἄλλα = ἡλέη, demens ; Hermann Ἀτθί, etc.

1. 17. The unmetrical words ἐπεὶ καὶ πένητα follow in the MSS., and Bergk supposes that they belong to Longinus' remarks with regard to the passage. In any case they probably indicate the sense of what followed in the original poem.

III, Ἄστερες κ.τ.λ. Eust. *Il.* 729. 20.

See *Lesb. Dial.* for σελάνανν. p. 82 ; ἀποκρύπτουσι, πλήθουσα, p. 83 : ὀπποτα (= ὀπίτε), p. 85 and p. 88 ; ἀργυρία, p. 85.

1. 4. ἀργυρία is mentioned as occurring somewhere in this or a very similar passage by Julian *Epp.* xix. ; and is conjecturally placed as in the text by Blomfield. Neue, remarking that λάμπη requires a preposition, rather boldly reads γὰν ἐπὶ πᾶσαν, from a comparison with the phrase πᾶσαν ἐπ' αἶαν in *Il.* viii. l. 1 and xxiv. 695.

Possibly λάμπη γὰν is used transitively for 'causes the earth to gleam', 'lights up the earth'; but in all other instances of the transitive use the object is something whose very nature it is to shine, e.g. ἀστὴρ, σέλας, φέγγος, and not something which is illumined by a foreign light.

With the whole passage cf. Hor. 1 *Od.* xii. 46: 'Micat inter omnes | Julium sidus velut inter ignes | Luna minores; and Pindar *Isth.* iii. 42, 'Ἀωσφόρος θαητὸς ὡς ἄστροις ἐν ἄλλοις.

IV. Ἀμφὶ δὲ κ.τ.λ. Quoted by Hermog. Walz. *Rhet.* iii. 315 as an example of a beautiful description of nature. Bergk suggests that the passage refers to the gardens of the Nymphs (cf. Ibycus l.), which, as we learn from Demetrius *Eloc.* cxxxii., were often introduced into Sappho's poems, cf. *Od.* xvii. 209, Theocr. vii. 135, and Hor. *Epod.* ii. 27: 'Frondesque (Markland for 'fontesque') lymphis obstrepunt manantibus | Somnos quod invitet leves'.

1. 1. ὕδωρ is interpolated, according to Neue, for the sake of explanation. He adds that ψυχρον κελάδει = ψυχρὸς ἔστι κελადός.

ὕσδων Lesbian for ὄζων, v. *Lesb. Dial.* p. 83, and note on vii. l. 4.

1. 3. the word καταρρεῖ is against Lesbian usage in two respects: in the employment (1) of the contracted form instead of κατάρρησι, (2) of the full form κατα- (see *Lesb. Dial.* pp. 88, 90); consequently Ahrens reads καρρέει, treating this line as the third and not the fourth in the 'Sapphic' stanza.

V. Ἐλθέ Κύπρι. Athen. xi. 463, κατὰ τὴν καλὴν Σαπφώ, and the quotation certainly justifies the epithet he uses. Bergk's suggestion that these words occur in the song in which Sappho spoke of her brother as cup-bearer (cf. *Introd.* p. 140) is far-fetched and apt to mislead; for Sappho is speaking figuratively of the nectar of love, just as Pindar describes his poetry as νέκταρ χυτόν, *Ol.* vii. 7.

Lesb. Dial. for χρυσίασι, p. 85; οἶνοχοεῦσα (Bergk for -οὔσα, Neue -εῖσα), p. 91.

συμμ. θαλ. 'mixtum voluptate', Neue.

VI. Κατθανοῖσα κ.τ.λ. An attack upon a rich but uncultivated woman who had probably provoked Sappho (v. *Introd.* p. 152). Stob. Flor. iv. 12, Σαπφοῦς πρὸς ἀπαίδευτον γυναῖκα; Plut. *Præc. Conjug.* c. 48, πρὸς τινα πλουσιάν; and Plut. *Symp.* iii. i. 2, to show that rose-garlands were sacred (ἐπιπεφύμισται) to the Muses.

See *Lesb. Dial.* for κατθανοῖσα, p. 83; ποτα, p. 85; πεδὰ for μετὰ, p. 88; βρόδων for ῥόδων, p. 82.

1. 1-2. ὕστερον. The reading here is very doubtful. Stob. *l.c.* has κατ. δὲ κείσαι οὐδέποκα μν. σέθεν ἔσ. οὐδέποκ' ὕστερον. Plut, however,

gives κείσεται οὐδέ τις μν. σέθεν ἔσται· οὐ γὰρ κ.τ.λ. In l. 1 I have given Spengel's simple but ingenious addition to Plutarch's text, ἔτι implying 'you will no longer enjoy the reputation your wealth now gives you'. In l. 2 Grotius conjecturally adds εἰς; οὐδέποτε has been replaced by the commentators for οὐδέποτε, which is not Lesbian.

l. 3. For κήν (= καὶ ἐν), which is a Dorian contraction (v. 93), we should certainly have expected κάν. Meister suggests that κήν was employed to avoid confusion with κάν = καὶ ἄν (ἀνά). I believe that we should either read καὶ ἴν, or else κ' εἴν, the latter of which would account for the reading in one MSS—κείν. The Epic form εἴν might suitably be borrowed in this Epic expression, and we find καί elided elsewhere, *e.g.* Scol. i. 2.

VII. Σὺ δὲ στεφάνοις. Quoted, Athen. xiv. 674 E, as Sappho's simple reason for the custom of wearing garlands at sacrifices.

See *Lesb. Dial.* for στεφάνοις (acc. plur.), p. 83; περιθέσθ' (= περιθέσθ'), p. 88; συνέρρασα (= συνείρασα), pp. 82, 83; the infin. προστερῆν, p. 89.

l. 1. ὦ Δίκα, Welcker's conjecture for ὦδικα. (For ἄ in the voc. sing. v. *Lesb. Dial.* p. 86.)

περιθέσθ' (Seidler for παρθέσθ') after σὺ must stand for περιθέσθαι, the infinitive for imperative, such an elision being not unfrequent in Epic.

l. 2. ἀνήτοιο; so Ahrens and Bergk (*metri causa*) for the usual Lesbian gen. ἀνήτω. Cf. Alcaeus l. note.

ἀπάλαισι, Casaubon for ἀπαλλαγήσει.

l. 3. Athen. has εὐάνθεα γὰρ πέλ. κ. χάριτες μάκαιρα. Bergk's text, which I have followed, is sufficiently far from the original, but does not perhaps present more difficulties than the various conjectures of other commentators, and at least gives us the sense required. Trans. 'It is the lot (cf. ἐκπέλει in *Antig.* 478) of the flower-bedecked to be further in the favour of the goddesses', there being perhaps special reference to Aphrodite. Cf. on No. I. 1.

l. 4. ἀπυστρέφονται = ἀποστρ. Cf. Appendix, Sap. No. 18, ἀπύ. δεῦρο is also said to occur in Lesbian, though Sappho has δεῦρο (Appendix, No. 84). In the cases found the syllable is usually a very unemphatic one, except in the instance of ὕσδος = ὕσδος (ὕζος) in Sap. IV. 1. See G. Meyer's *Gr. Gram.* 62.

The dative after ἀπυστρέφ. in the sense of 'are averse to', is intelligible enough, but not easy to parallel. In both the Greek and the English phrase the verb seems to have lost the thought of motion and acquired that of hostility.

VIII. (a) Hephaest. 42, where xv. (c) is also quoted, Schneidewin and others joining that passage with this.

The epithet λυσιμελής seems to be borrowed from Epic. It is applied to Sleep in Homer, *e.g.* *Od.* xx. 57, and to Love in Hesiod, *Theog.* 911. Cf. λυσιμελής . . . πόθος in Archil. III. Γλυκύπικρον, cf. Catull. lxxviii. 18, 'dulce amarus'.

(b) I have adopted Hartung's conjecture in l. 1. The passage is quoted or paraphrased in Maxim. Tyr. xxiv. 9 thus, τῇ δὲ Σαπφoῖ ὁ Ἔρως ἐτίναξε τὰς φρ. κ.τ.λ.

For the treatment of Eros in these passages see Additional Note B.

IX. Δεδούκε κ.τ.λ. Hephaest. 65. The lines are attributed to Sappho by Stephanus. Schneidewin remarks 'aura cantilenae popularis afflat'. *Lesb. Dial.* p. 82, for σελάννα. Bergk restores Psilosis in κατεύδω for καθεύδω.

Μέσαι νύκτες for 'midnight,' *v.* Blomfield *Gloss. Aesch. Choeph.* 282. He quotes Hdt. viii. 76, Thuc. viii. 101, Xen. *Anab.* I. vii. 1, for the same phrase. Klausen remarks that the plural in such cases implies some notion of universality, and Peile explains μέσαι νύκτες as 'the period at which all nights, whether long or short, are half gone.' We are hardly justified in saying that νύκτες = 'the watches of the night' (*v.* Liddell and Scott), unless some instance can be found of Νύξ in the singular being used for 'a watch of the night.' The nearest parallel to this case is τόξα, 'the parts of a bow,' *i.e.* a bow, though τόξον never = a single part of it. Whatever be the explanation, it would seem that the plural came to be used exactly in the same sense as the singular in such phrases as ἐκ νυκτῶν, πόρρω τῶν νυκτῶν, etc.

X. Εἰ δ' ἦγες κ.τ.λ. Quoted by Aristot. *Rhet.* i. 9, as Sappho's response to Alcaeus' addresses. See Alcaeus XI. note, and Additional Note A.

See *Lesb. Dial.* ἦγες (= εἶγες), p. 84; *Φείπην* (= εἰπείν), pp. 82 and 89; ἔσλος for ἐσθλός is found in Lesbian, and ἐσλός in Dorian and other Dialects; cf. μάσλης=μάσθλης, Sap. xxix.

l. 1. αἰ (=εἰ), see note on Spartan Dance-song, I.

l. 2. μή τι *Φείπην*, Blomfield from μητιταιπῆν; the words of course scornfully repeat Alcaeus' τι *Φείπην*.

l. 3. I have adopted Mehlhorn's conjecture for μέν σε οὐκ εἶχεν, or ζέν σ' οὐ κἄν χεν. We should expect κατῆχεν in Lesbian. Bergk proposes κέ σ' οὐ κίχανεν. For ὄμματα Blomfield reads ὄπματα for MSS. ὄμματα (*v.* on II. l. 11). Notice Schema καθ' ὅλον καὶ μέρος.

l. 4. Τῷ δικαίως, 'thou wouldst speak of it straightforwardly'. So Bergk and Ahrens for τῷ δικαίῳ, which would be ridiculously tame.

XI. Ἀλλ' ἔων. Stob. Flor. lxxx. 4. Another refusal from Sappho to a suitor.

See *Lesb. Dial.* for ἄμμιν, p. 87; συν*Φοίχην* (= συνοικεῖν), pp. 82, 89.

l. 2. συν*Φοίχην*, Schneidewin; or we may read σῶνοίχην, and regard υ as lengthened *in arsi*. Cf. on Alcaeus xvii. Bergk, in a different metre, reads ξυνοίχην νέω γ' ἔσσα from two MSS. νε' οὔσα.

XII. Στάθι κ.τ.λ. Athen. xiii. 564 D.

The metre is uncertain. According to Bergk's arrangement, as in the text, the second line is an ordinary Alcaic hendecasyllable.

Τὰν ἐπ' ὄσσοις κ.τ.λ., 'unveil, or reveal, the beauty in thine eyes.' Liddell and Scott, in spite of the article, give a strange rendering, 'shed grace over the eyes'.

XIII. Γλύκεια μάτερ κ.τ.λ. Hephaest. 60. The lines are probably to be regarded as 'brachycatalectic' dimeters (with anacrusis) rather than as tripodies, as is indicated partly by the fact that the final syllable is long in each case and not neutral. See W. Christ, *Metrik*, p. 284.

See *Lesb. Dial.* for κρίκην (= κρίκειν), p. 89; and βραδίαν, p. 82.

1. 2. δι' Ἀφροδίτ. cf. Hes. *Theog.* 962, ὑποδηθεῖσα διὰ χρυσέην Ἀφροδίταν.

Horace's 'tibi qualem Cythereae puer ales tibi telas', etc. (3 *Od.* xii. 4) is probably in imitation of these lines. Compare too the English song,

'O mother, put the wheel away,
I cannot spin to-night,' etc.

XIV. Ἔστι μοι κ.τ.λ. These lines, quoted by Hephaest. 95, are assigned to Sappho by Ursinus, since Sappho is said by Suidas to have had a daughter named Cleis. Sappho's mother bore the same name.

Metre.—Brachycatalectic trochaic tetrameters (v. *Metre*, p. 61;) γρυσίοισιν being trisyllabic, and Λυδῖαν disyllabic by synizesis. Others arrange the lines on a simpler metrical system,

— — — — — | — — — — —

by reading Κλέης (W. Christ) and ἀπαῖσαν (Ahrens) for παῖσαν or παῖσαν.

See *Lesb. Dial.* for γρυσίοισιν, p. 85; ἔγρισα, p. 83; ἐμφέρην, p. 87. ἀγαπάτα, as the length of the first syllable shows, is for ἀ ἀγαπάτα.

XV. These passages, or most of them, refer to certain quarrels that Sappho was engaged in (v. p. 152), excited perhaps by jealousy on the part of her Lesbian rivals. In XV. (a) she complains of the ingratitude of those whom she has befriended, perhaps some of her own pupils, but she adds that she is not speaking of the nobler sort; in (b), (c), and (d) she speaks of the estrangement even of her favourite Atthis; in (e) she implies that some punishment has befallen her rival Andromeda; but in (f) she disclaims resentment on her part, and I have conjecturally regarded the gnomic sentence in (g) as suggested by the circumstances to which the other passages seem to refer.

Neither would it, I think, be excessively fanciful to suppose that in the lines of No. XVI. Sappho is concluding the subject by proudly vindicating her poetic reputation against the spiteful criticisms of her rivals.

(a) *Et. M.* 449. 34. εὖ θέω is explained as ποιεῖν εὖ ἔχειν. cf. Xen. *Ag.* xi. 12. τιθεῖς τὰ τῶν φίλων ἀσφαλῶς, v. Elmsley *Eur. Med.* 896.

κῆνοι (= κείνοι), cf. on No. II. I. 1 ; σίννονται Ahrens for σίνονται from *Choerob.* 259.

ταῖς κάλαις κ.τ.λ. Quoted by Apollon. *de Pron.* 348 c. to illustrate ὕμνιν (*Lesb. Dial.* p. 87). It is, I think, extremely probable that this fragment belongs to the same Ode as the lines ὅτινας κ.τ.λ.

(b) I. 1. Hephaest. 42. Mr. Swinburne makes much of this line in his *Anastasia*, and certainly its rhythmical flow is singularly attractive. cf. No. XVI. (α').

πότα Blomfield for πόνα, *v. Lesb. Dial.* p. 85.

I. 2. Plut. *Erot.* c. 5, in illustration of a usage of χάρις, the meaning of κάχαρις here being given as τὴν οὐπω γάμων ἔχουσαν ὄραν. That the line refers to Atthis, and is closely connected with the previous line in the text, is demonstrated, as Bergk points out, by Terentian *Maur.* 2154: 'Cordi quando fuisse sibi canit Atthida parvam | Florea virginitas sua cum foret.'

ἔμμεν ἐφαίneo, Bergk from Max. Tyr. xxiv. 9, ἐτι φαίneo. Plutarch has ἔμμεναι φαίνεαι.

(c) Hephaest 42.

I. 2. φροντίσθην (= φροντίζειν), Bentley for φροντῖς δ' ἦν, *v. Lesb. Dial.* pp. 84 and 89. Andromeda is mentioned by Maxim. Tyr. xxiv. 8, as one of Sappho's rivals (ἀντίτεγος). She is attacked by Sappho in the next passage, and in Bergk 58.

(d) Athen. i. 21 c.. Σαπφῶ περὶ Ἀνδρομέδας σκώπτει, Various attempts are made to restore I. 1, and many commentators make use of what seems to be a paraphrase of this passage in Maxim. Tyr. xxiv. 9 : τίς δ' ἀγροῖωτιν ἐπεμμένα στόλην.

See *Lesb. Dial.* for βράκεα, p. 82 ; ἔλκην (= ἔλκειν), p. 89.

βράκεα may very well bear its common meaning of 'rags', or 'shabby clothes', here ; but Liddell and Scott on the authority of Hesychius (βράκος ἱμάτιον πολυτελές) translate the words as 'a rich woman's garment'. If so, the force of the satire is that the fine clothes cannot conceal the innate clumsiness of the wearer. Similarly the Scotch girl in Burns, commenting on a rival, points out

'How her new shoon fit her auld shachl't feet.'

(e) Hephaest. 82.

(f) *Et. M.* 2. 43. See *Lesb. Dial.* ἔμμι, p. 82 ; ἀβράκην, p. 87. ἔμμι and ὄργαν, Ursinus for ἔμμεν and ὄργάνων.

'I am not one of the resentful in temper, but have a gentle spirit.' Ἀβράκης is explained *Et. M.* as ἀντὶ τοῦ ἡσύχιον καὶ πραῖον. Cf. Anacreon XIX, ἀβακίζομένων in contrast to χαλεπούς. Liddell and Scott's translation of ἀβράκης in this passage, 'childlike,' 'innocent,' is surely incorrect. Its literal meaning seems to be 'not answering again,' rather than 'without the power of speech,' like an infant.

(g) Plut. *de Coh. Ira* c. 7, ἡ Σαπφῶ παραινεί σκ. ἐν στ. ὀργῆς πεφυλάχθαι γλωῶσσαν μαψυλάκταν. The text has been restored by Hermann and Seidler. I have adopted Ahrens' πεφυλάξο, since πεφυλάχθαι is

evidently dependent in Plutarch on παραινέσι. Μαψυλάνας occurs Pind. *Nem.* vii. 105.

XVI. (a) Ψαύην κ.τ.λ. Herod. περὶ μὲν. λξ. vii. 28. Μνάσσεσθαι κ.τ.λ., Dio Chrysos. *Or.* xxxvii. T. II. 535. The two passages not improbably belong to the same song. (See also on xv. *ad init.*) They are recalled respectively by Horace's 'Sublimi feriam sidera vertice', and 'Usque ego postera | Crescam laude recens'.

See *Lesb. Dial.* for ψαύην, p. 89; δοκίμωμι, p. 89; ἀμμέων, p. 87.

In the first line Herod. has ψαύειν δὲ οὐ δοκεῖ μοι ὥρανῳ δυσπαχία, δῦσι πάχσειν being Bergk's conjecture. 'I deem that I touch not the heavens by two cubits,' i.e. 'Two cubits more and I touch the heavens.'

ὄράνω = οὐράνω. For the single liquid, where we should have expected ὄρράνω (from **ForFανός*) v. p. 82, and cf. on No. I. I. 11.

In the second line ὕστερον is given by Volger for ἔτερον. Casaubon μνάσσεσθαι for μνάσασθαι.

(b) Αἶ με τιμίαν κ.τ.λ. Apoll. *de Pron.* 404 A. Sappho is evidently speaking of the Muses, and Bergk reasonably connects with this passage Aristid. ii. 508, Σαπφοῦς λεγούσης ὡς αὐτὴν αἶ Μοῦσαι τῷ ὄντι ὀλβίαν τε καὶ ζηλιωτὴν ἐποίησαν, καὶ ὡς οὐδ' ἀποθανούσης ἔσται λήθη. The fragment would thus appear to be connected either with the preceding one or with No. VI.

Αἶ με Seidler for ἔμε.

XVII. Οὐ γὰρ θέμις κ.τ.λ. Restored by Neue from Maxim. Tyr. xxiv. 9, who compares with Socrates' exhortation to Xanthippe the dying words of Sappho to her daughter, οὐ γὰρ θ. ἐν μουσοπόλοις οὐκία | θρηνον.

εἶναι κ.τ.λ. I have adopted Schneidewin's reading, μοισοπόλω gen., 'in domo vatis,' referring to Sappho; Neue μοισοπόλω, 'a house serving the Muses'.

Bergk (Sappho 137) conjectures that these lines are from the song which Solon is said to have taken pains to learn before he died.

XVIII. Οὐδ' ἴαν κ.τ.λ. Chrysipp., περὶ ἀποφατικῶν, 13. See *Lesb. Dial.* for δοκίμωμι, p. 89; ἄλλω = ἡλίου.

'I deem that no maiden that beholds the light of the sun will at any time be (thine) equal in wisdom.' Sappho is perhaps speaking of one of her pupils, unless of her own fame as in No. XVI.

Σοφία, 'poetic skill,' as in Pind. *Ol.* i. 116, *Pyth.* i. 12, etc.

Notice epical phraseology in προσίδ. φάος ἄλλω.

XIX. Κρηῖσαι κ.τ.λ. Lines 1-2 are quoted by Hephaest. 63 as Ionics *a majore* (— — —); but if, as seems probable, l. 3 quoted *ibid.* 65, is rightly attached by Santen to ll. 1-2, the metre must be choriambic with anacrusis, v. *Metre*, p. 69.

See *Lesb. Dial.* for ὀρχεῦντο, μάττεισαι, p. 90; ματέω (= πατέω), v. Hesych.

πόας τ. ᾧ. seems copied from *Odys.* ix. 449, τέρεν' ἄνθεα ποίης. For Cretan dancers v. p. 29.

XX. Πλήρης κ.τ.λ. Hephaest. 63 as an example of Ionics *a maiore*, as indicated above in the text. For a trochaic dipody answering to an Ionic, v. *Metre*, p. 70. It is, however, possible to scan the lines as logaoedic with anacrusis :

⏏ : — — — — —

Schneidewin remarks, 'videtur de artibus magicis sermo esse.' ἐφαίνετο, 'de ortu,' Neue. Cf. *Il.* viii. 556, etc.

XXI. Κατθινάσκει κ.τ.λ. Quoted by Hephaest. p. 59, and attributed to Sappho on the strength of Pausan. ix. xxix. 8, where it is said that Sappho sang about Adonis and Oetolinus, and of *Anth. Pal.* vii. 407. Ἦ Κινύρεω νέον ἔρνος ὀδυρομένη, Ἀφροδίτῃ | Σύνθρηνος, in reference to Sappho.

In this, as in many other cases, e.g. the *Bridal Songs*, the poetess is drawing upon the Volkslieder for her material. See pp. 12, 14.

XXII. Ἄγς δὴ κ.τ.λ. Reconstructed by Bergk from Hermog. iii. 317 (Walz), and Eust. *Il.* ix. 41, the latter of whom says that Sappho speaks Ὀμηρικῶς. Pindar, like Sappho, addresses his lyre in a famous passage, *Pyth.* i. 1.

XXIII. (a) Hephaest. 52 as a choriambic tetrameter. The Graces are invoked to give beauty to the song. They are constantly invoked, or mentioned by Pindar, in a similar manner, e.g. *Ol.* xiv.

Gaisford reads νῦν (given in several MSS.), comparing for metre 'Te deos oro Sybarin cur properas amando,' Hor. i *Od.* viii. But the Latin poets were always more anxious to avoid a long succession of choriambics than the Greek (v. *Metre*, p. 68); and Gaisford disregards the testimony of Hephaestion.

(b) Argument Theocr. xxviii. Philostr. *Epist.* 71, commenting on Sappho's love of the rose, seems to refer to the beautiful epithet in this passage (v. Bergk, *ad loc.*).

Βροδοπάγες, restored by Schneidewin for ῥοδ. v. *Lesb. Dial.* p. 82.

XXIV. Ταῖσι (δὲ) ψῦγρος. Schol. Pind. *Pyth.* i. 10, where Pindar describes the soothing influence of music even on the eagle of Zeus, causing him to relax his swift wings (ὠκείαν πτέρυγ' ἀμφοτέρωθεν γαλάξαις l. 6) : Ἡ δὲ Σαπφῶ ἐπὶ τοῦ ἐναντίου ἐπὶ τῶν περιστερῶν.

The words ἐπὶ τοῦ ἐν. imply that, while in Pindar the eagle relaxes his wings from delight, in Sappho the same effect is caused by the reverse feeling of pain or fear. Thus Neue, ψῦγρος, 'ob timorem,' cf. *Prom. Vinc.* 693. If we could accept Volger's 'Ψῦγρος, languidus prae somno', the meaning of the Scholiast would be that, while Pindar

takes as his illustration of the influence of music one of the fiercest of birds, Sappho for the same purpose speaks of the gentlest. But such a rendering of ψυγρος is, I think, out of the question, as it always signifies 'lifeless', or 'spiritless.'

δὲ added by Neue; ἔγεντο, Böckh for ἐγένετο.

XXV. Ἐγὼ δὲ φιλημ' κ.τ.λ. Ath. xv. 687, arguing that luxury is not necessarily inconsistent with virtue, quotes this passage with the remark Σαπφῶ ἡδέσθη τὸ καλὸν τῆς ἀβρότης ἀφελῆν.

Metre.—Choriambic with anacrusis, and a brachycatalectic conclusion. See *Lesb. Dial.* φιλημι, p. 90.

The words καί μοι κ.τ.λ. are paraphrased by Athenaeus thus: ἰ τοῦ ζῆν ἐπιθυμία τὸ λαμπρὸν καὶ τὸ καλὸν εἶχεν αὐτῇ; so that ἀελίω seems to be used for 'life,' like the Homeric φάος ἡελίοιο. If so, the meaning of the passage as it stands is as follows: 'My desire for the light of life, the joy I take in life, includes all that is splendid and all that is fair.' The context in Athenaeus clearly shows that κάλον has here an ethical and not merely an aesthetic signification.

XXVI. Ἦρος ἄγγελος κ.τ.λ. Schol. Soph. *El.* 149.

The dactyls are probably choreic, as is shown by the initial trochee; cf. on Alcaeus *Frag.* i. Comp. *Odys.* xix. 518.

XXVII. (a) Ὁ μὲν γὰρ κ.τ.λ. Galen *Protr.* c. 8. See *Lesb. Dial.* or ὅσσον, p. 82: ἴδην = ἰδεῖν, p. 89.

Bergk and Schneidewin place this among the Epithalamia as if it were an apology for the ill looks of the bridegroom.

κάλος is plausibly added by Hermann. Notice the redundant καὶ in κἀγαθος. . . καὶ κάλος, arising out of a natural confusion, as if the sentence ran 'he is both good and fair.' Cf. Plat. *Phaedo* 64 C. Σκέψαι ἐὰν ἄρα καὶ σοὶ συνδοκῇ ἄπερ κάμοι, and *Il.* vi. 476, ὅτε δὴ καὶ τόνδε γενέσθαι | Παῖδ' ἐμὸν ὡς καὶ ἐγώ περ.

(b) ὁ πλοῦτος κ.τ.λ. Schol. Pind. *Ol.* ii. 53 and *Pyth.* v. 1. Τᾶς supplied by Neue.

XXVIII. Αἴθ' ἔγω κ.τ.λ. Apoll. *de Synt.* 247. Conjecturally assigned to Sappho on account of metre and dialect.

XXIX. Πόδας δὲ κ.τ.λ. Quoted by Schol. Ar. *Peace* 1174, in illustration of the excellence of Lydian dyes, to which therefore the words Λύδ. κ. ἔ. refer. Compare Hom. *Il.* iv. 142, where Μηονίς stands for Lydian. Μάσλης for μάσθλης. Cf. ἔσλος, and *v.* on Sap. x. 1.

XXX. Οὐκ οἶδ' κ.τ.λ. Chrysipp. π. ἀποφατ, l. 23.

XXXI. Ὡς δὲ πάϊς κ.τ.λ. *Et. M.* 662, 32. Οἱ γὰρ Ἀιολεῖς εἰώθασι προστιθεῖναι σύμφωνον, ὥσπερ τὸ ἐπτερύγωμαι πεπτερύγωμαι, also Schol. Theocr. i. 55.

πεδὰ so Schol. Theocr. but *Et. M.* παῖδα. The alliteration both of

the labials and dentals in the line is particularly noticeable. Cf. for the dentals, *Dith. Poets* I. α', ll. 1-2.

XXXII. Τάδε νῦν ἑταίραις κ.τ.λ. Athen. xiii. 751 D. καλοῦσι γοῦν καὶ αἱ ἐλεύθεραι γυναῖκες ἔτι καὶ νῦν καὶ αἱ παρθέναι τὰς συνήθεις καὶ φίλας ἑταίρας.

BRIDAL SONGS

For the early Greek Bridal Song, see p. 12.

These short fragments bring before us very dramatically the nature of the occasion for which they were intended. It is plain that Sappho's Bridal Songs took their character from the appropriate Volkslied, a fact which is conspicuous alike in the metre of several of the passages and in the naïveté of the language.

XXXIII. Ἦψοι κ.τ.λ. This passage is quoted by Hephaest. 129, to illustrate the use of the μεσύμνιον, or refrain after each line; and by Demetr. *de Eloc.* clxviii. for the beauty of the μεταβολή, or change from an exaggerated expression ἴσος Ἄρσει to a more sober statement in l. 4 (ἔστι δέ τις ἰδίως χάρις Σαπφικὴ ἐκ μεταβολῆς, ὅταν τι εἰποῦσα μεταβάλληται καὶ ὥσπερ μετανοήσῃ).

Metre.—Various attempts have been made, often with considerable violence to the text, to bring these lines to the form of hexameters. As they stand, ll. 1, 2, 4 are paroemiacs, with or without anacrusis, a metre of great antiquity and common in Volkslied. Cf. *infra* on Linus song, Popular Songs 1. For l. 3 *v.* below. The refrain was probably sung, or shouted, by the whole bridal company; the rest of the song perhaps by a chorus of maidens, cf. on No. XXXVII.

See *Lesb. Dial.* for ἀέρρετε (ἀείρετε), p. 82; ὑμῖναον, p. 85; μεγάλῳ (genit.), p. 84.

l. 1-2. Ἦψοι κ.τ.λ. At first sight these words look as if they refer to the erection of a triumphal arch; but doubtless they are a mere complimentary jest at the stature of the bridegroom as he approaches the house.

Although the MS. authority is against it, this form is usually adopted, since the grammarians state that this was the Lesbian for ἦψοι. Meister (p. 46), however, discredits their testimony.

Notice the Epic expression τέκτονες ἄνδρες, cf. ποίμενες ἄνδρες in No. XXXVII. l. 3.

l. 3. Bergk brings this line metrically into harmony with the rest by reading ἔργεται, and regarding γάμβρος (or γάβρος) as ∪ ∪, comparing ἀνδρουτῆτα καὶ ἥβην in Homer (*v.* Bergk); but in a song of this kind, interrupted as each verse is by the refrain, it is hardly necessary for them all to have been of equal length.

γάμβρον τὸν νυμφίον Διολεῖς, Bekk. *Anecd. Gr.* p. 228. Cf. Pind. *Ol.* vii. 4.

(b) Those who arrange the previous lines as hexameters, add to

them this verse, which is quoted by Demetr. *de Eloc.* cxlvi. from Sappho in reference to a man of great stature. The proverbial 'Lesbian singer' is usually taken to be Terpander (cf. Eust. *Il.* 741, 16), but refers rather to the Lesbian poets in general.

For the hexametric metre, cf. No. XXXVII. and see *Metre*, p. 62.

XXXIV. Τίω ζ.τ.λ. Quoted by Hephaest. 41 as Aeolic Pentameters though without the name of Sappho.

See *Lesb. Dial.* for τίω (=τίνι), p. 88; εἰκάζω, p. 84. The diaeresis of an original diphthong in εἰκάζω is remarkable, and is perhaps employed for metrical reasons on the analogy of the diaeresis common in Lesbian where the diphthong is not original. See pp. 84-5.

κάλιστ' answering to καλῶς, so Bergk for μάλιστ'. Similarly a grammarian tells us that Alcaeus employed κάλιον for κάλλιον.

XXXV. Χαίρε ζ.τ.λ. Serv. Verg. *Georg.* i. 31. See *Lesb. Dial.* p. 86, for νόμῳ.

XXXVI. Ὀλβιε ζ.τ.λ. Hephaest. 102. See *Lesb. Dial.* for ἔχης (Reisk for ἔχεις), p. 89. Schneidewin points out that ὀλβιε γάμβρε is the conventional greeting in Epithalamia, cf. Theocr. xviii. 16; Eurip. *Hel.* 640 (ὠλβισαν=addressed as ὀλβία), Hes. *Fr.* xlix.

ἄραο, unaugmented Imperf. in the -μι conjugation=ἤρασο. See *Lesb. Dial.* p. 90.

XXXVII. Οἶον ζ.τ.λ. ll. 1-3 Schol. *Hermog.* (Walz) vii. 983. ll. 4-5, Demetr. *de Eloc.* cvi. That the first of these passages refers to the bride is obvious from Himerius i. 4 and 16, where a sort of paraphrase is given of Sappho's Bridal Song (*v.* quotation in Bergk). The second passage is quoted without Sappho's name, but is very reasonably assigned to her by Bergk. A comparison with the Wedding-song, Catullus (No. 62), renders this practically certain. In the Latin poem a band of youths sings in answer to a band of girls, and in l. 39 the latter compare the maiden who has been carefully reared to a flower that has grown up unharmed in a garden—

Ut flos in septis secretus nascitur hortis,
Ignotus pecori, etc.

In l. 49 the youths declare that a maiden who shuns marriage is like a vine in a bare field, with no husband-elm on which to rest for support.

Ut vidua in *nudo* vitis quae nascitur *arvo*,
Nunquam se extollit, nunquam mitem evocat uvam,
Sed tenerum *prono deflectens pondere* corpus,
Jam jam contingit summum radice flagellum,—
Hanc nulli agricolae, nulli accolluere juvenci, etc.

It is only natural to conclude that herein Catullus was imitating the Greek passages before us, both being from Sappho, and that just

Bergk reads φ . ἀπὸ μάτερι π. from ἀποτον in one of the authorities. If we accept the introduction of the preposition, I would suggest a further alteration to ἀπὸ μάτερος πάνιν, thus bringing the passage into agreement with Catullus' *Hesperē . . . qui natam possis complexu*

avellere matris.' Bergk's reading, however, may possibly bear the same meaning, since it is conceivable that ἀποφέρειν, like ἀφαιρῆν, should take a dative in the sense of 'from the mother'.

XL. Θυρώρω κ.τ.λ. Hephaest. 41, and described by Demetr. *de Eloc.* clxvii. as a satirical passage where Sappho intentionally adopted prosaic language.

Schneidewin quotes Pollux iii. 42, καλεῖται τις τῶν τοῦ νυμφίου φίλων καὶ θυρωρός, ὁ ταῖς θύραις ἐφεστηκώς καὶ εἰργων τὰς γυναῖκας βοηθεῖν τῇ νύμφῃ βούσῃ. These verses then exhibit to us a phase in the mimic bridal combat, when the maidens console themselves for their baffled attempt at rescue by aiming feminine sarcasms against their opponent.

For Θυρώρω, where we should expect in Lesbian θυράρω *v.* p. 84. Compare, however, κῶτι in Sap. I. 15 (note).

πέμπτε- Schneidewin for πέντε-, *Lesb. Dial.* p. 83.

XLI. Κῆ δ' ἀμβροσίας κ.τ.λ. ll. 1-2 are cited by Athen. x. 425 C. to exhibit Hermes as wine-bearer to the gods; ll. 3-5 Athen. xi. 475 A. Bergk and Ahrens reasonably join the two passages together.

See *Lesb. Dial.* ἤχον, p. 84. For κῆνοι = κείνοι, see on No. II. I. Κῆ, *Lesb.* for ἐκεί.

If, as seems to be the case, the lines are from an epithalamium, perhaps the bridal of Peleus and Thetis is referred to; and we have a good example of the Greek love of drawing upon mythology for a parallel to the present occasion. Cf. p. 19.

For the gen. ἀμβροσίας Neue compares *Odyss.* iii. 390, 393.

l. 3. καρχήσια, an illustration of these may be seen in Panofka's *Manners and Customs of the Ancients*, Pl. viii. 9.

l. 4 is in a different metre from the rest, perhaps as the closing line in a stanza. It is either Ionic as indicated in the scheme, concluding with a trochaic dipody (*v. Metre*, p. 70), or choriambic with anacrusis:

≡ : — ◡ — ◡ — ◡ — ◡

Hermes assumes the office of cup-bearer to the gods as being the κῆρυξ, whose duty it appears to have been to pour out the wine at sacrifices or great banquets, cf. *Il.* iii. 245 *seq.*, and elsewhere, and see Roscher's *Lexicon*, 'Hermes.'

STESICHORUS

These three passages are all from the Γηρυονηΐς, or the story of the exploits of Hercules against Geryon.

I. (α) Athen. xi. 469 E. The story of Hercules borrowing the cup of Helios to sail over the ocean (*v.* Athen. xi. 470 C) probably arises from a confusion in mythological tradition. The cup seems to have

been the attribute originally, not of Helios, but of Hercules, in his character as a sun-god, corresponding to Melcart. As this aspect of Hercules was lost sight of, the myth was transferred to Helios, the sun-god proper, and Hercules in the present story was represented as merely borrowing the cup. He sailed in it to Erytheia, where the cattle of Geryon were to be found (cf. Athen. xi. 781 A, and 469 E); and in the passage before us has apparently just restored it to Helios, who goes on his westward voyage, while the hero makes his way inland.

l. 3. ἀφίκοιθ' Blomfield, for ἀφίκηθ'. Notice the Epic phraseology in βένθεα νυκτός, as in κουριδίαν ἄλογον, etc. (l. 4).

ll. 5-6. For the trochees in $\frac{3}{4}$ -time, v. *Metre*, p. 67.

l. 6. ποσὶ, explained by some as 'with firm tread,' Buchholz comparing Theocr. viii. 47, Μίλων βαίνει ποσὶ. But it is, I think, much better to translate the word 'on foot' in contrast to the journey in the ocean-cup which is just completed. Cf. above.

παῖς Schneidewin, for παῖς.

(β) Strabo iii. 148, περὶ τοῦ Γηρυόνης βουκόλου.

Erytheia is explained by Strabo as Gades and the adjoining islands, Tartessus as the Baetis, while ἀργυρορίζους refers to the silver mines near that river. There remains no little difficulty in the words, since the poet seems to say that Eurythion (the herdsman) was born opposite Gades and yet near the source of the Baetis. Bergk, to meet this, entirely inverts the order, thus: Ταρτ. ποτ. σχεδὸν (a word in Strabo which I have not included in the text) ἀντ. κλ. Ἐρυθείας | ἐν κευθ. πέτρ. παρὰ παγ. ἀπείρ. ἀργυρορίζους, the meaning then being that he was born hard by (the mouth of) the Baetis, opposite Gades and near the silver mines, παγὰς referring not to the river, but to the mines (cf. Aesch. *Pers.* 234, ἀργύρου πηγή τις κ.τ.λ.). Even then the poet will be in error, since Strabo speaks of the silver mines as being in a mountain out of which the Baetis rises; nor does the expression in Aeschylus justify us in regarding the phrase 'silver-rooted sources' as equivalent to 'silver-mines'. As the words stand in the text they become quite intelligible if we regard παγὰς not as 'fountains' or 'source', but as 'streams', 'waters'.

For the short final syllable in the accus. plur. παγὰς (Schneidewin πᾶγας) v. *Dor. Dial.* p. 93.

(γ) Ath. xi. 499 A. These lines relate to the occasion when the other Centaurs were attracted by the smell of Pholus' wine, and were disastrously defeated by Hercules. This took place on the hero's return from Spain.

σκούφειον Casaubon, for σκυφίον.

πῖνεν Bergk, for πῖεν.

II. (α) Οὐνεκα Τυνδάρεος κ.τ.λ. Schol. Eur. *Or.* 249.

With II. β' and probably with II. α' is connected the well-known story of Stesichorus's blindness and subsequent recovery, thus

briefly related by Suidas—Φασὶ δὲ αὐτὸν γράψαντα ψόγον Ἑλένης τυφλωθῆναι, πάλιν δὲ γράψαντα Ἑλένης ἐγκώμιον ἐξ ὀνείρου, τὴν παλινωδίαν, ἀναβλέψαι. The poem in which he offended Helen was probably either the Ἑλένα or the Ἰλίου Πέρσις, and Bergk, whose remarks *ad loc.* should be consulted, considers that the lines in II. α' are part of it. It is impossible to say how the story arose, but not improbably it was devised to account for the heterodox version of the Flight to Troy adopted or invented by Stesichorus, to the effect that it was only a delusive image of Helen that accompanied Paris (cf. Plat. *Rep.* ix. 586 c).

I. 1. Cf. Eurip. *I.c.* ποτέ is supplied by Bergk, three MSS. giving οὐνεκά ποτε. Schneidewin thinks that οὐνεκά does not belong to the words of Stesichorus.

I. 2. μούνας Bk. for μόνας, or μιᾶς. Ἡπιოდώρω (*v. Dor. Dial.* p. 93, for the genit.), cf. the expression δῶρ' Ἀφροδίτης, and see note on Bacchyl. II. 1. 4.

χολωσαμένη. Kleine χολωσαμένα, but the change is unsafe in the case of a word so frequent in Epic; cf. p. 78.

I. 3. Schneidewin prefers κούρας, since the goddess was not angry with the daughters of Tyndareus. But we may perhaps take χολωσαμένη to mean 'venting her wrath upon'.

I. 4. τριγάμους, referring to Helen's union with Theseus, Menelaus, and Paris respectively.

(β) οὐκ ἔστ' ἔτυμος κ.τ.λ. From the famous 'Palinode' to which reference is made by a host of ancient authorities. The passage is quoted by Plato *Phaedr.* 243 A, with the remark—καὶ ποιήσας δὴ πᾶσαν τὴν καλουμένην παλινωδίαν παραγρῆμα ἀνέβλεψεν.

III. Πολλὰ μὲν Κυθωνία κ.τ.λ. Quoted by Athen. iii. 81 D, from Stesichorus' 'Helena,' in which poem there apparently occurred an Epithalamium celebrating the nuptials of Helen and Menelaus (Schol. Argum. Theocr. xvii. *v.* Bergk, Stesich. 31). It is, therefore, likely that the passage refers to the flowers cast before the bridal procession on that occasion.

I have followed Meineke in retaining μύρρινα (Schneidewin and Bergk μύρσινα), *v.* Ahrens *Dor. Dial.* 102 and cf. on κάρρονες, Spartan Dance-song, I.

IV. Τᾷ δὲ δράκων κ.τ.λ. Quoted by Plut. *de Sera Numin. Vind.* c. 10, as the vision of Clytemnestra. Δράκων is referred generally not to Agamemnon but to Orestes: cf. Aeschyl. (who appears to be borrowing the idea of Stesichorus) *Choeph.* 527, τεκεῖν δράκοντ' ἔδοξεν, and Schneidewin quotes Eur. *Or.* 469, μητροφόντης δράκων of Orestes. The word βεβρωμένος will then imply 'smeared with the blood of his mother.'

The Pentameter (I. 2) if correct is most unusual in Melic. By the omission of μολεῖν in I. 1 we should obtain a hexameter, and thus have

a complete elegiac couplet. There is not, however, any record of Stesichorus employing this non-Melic metre.

V. "Ωικτεῖρε κ.τ.λ. Athen. x. 456 F, with reference to Epeus who was forced to carry water for the Atridae.

Διὸς κόουρα, either Athene or Helen.

We are reminded of Miranda and Ferdinand in the *Tempest*:

‘ My sweet mistress
Weeps when she sees me work.’

VI. "Αγε Μοῦσα λίγει' κ.τ.λ. Quoted by Strabo viii. 347, who recounts the story of the 'Rhadina' which appears to have been a kind of love-novelette in verse (v. p. 169). Rhadina was a Samian woman, married to a Tyrant of Corinth. Her own nephew Leontychus, being enamoured of her, followed her to that city. There the tyrant slew them both, and at first cast forth their bodies unburied. He afterwards relented, and had them duly interred. Pausanias however (vii. 5, 13) speaks of their tomb in Samos, at which anxious lovers prayed.

Ἐρατωνύμου Bergk, for ἔρατιῶν ὕμνους, Ahrens αἰδοῦς ἔρατωνύμους.

VII. Τοιάδε χρὴ κ.τ.λ. Quoted from the 'Oresteia' by Schol. Ar. *Peace* 797, where we have τοιάδε χρὴ . . . καλλικόμων | τὸν σοφὸν ποιητὴν | ὕμνεῖν ὅταν ἡρινὰ μὲν φωνῇ, χειλιδῶν | ἐξομένη (Bergk ἡδομένη) κελαδῇ.

δαμώματα explained by Schol. τὰ δημοσίᾳ ᾄδόμενα, Hesych. παίγνια. ἐξευρόντας, Kleine for ἐξευρόντα.

VIII. Μάλα τοι (μάλιστα) κ.τ.λ. Plut. *de EI ap. Delph.* c. 21.

Bergk refers the lines to the flute-contests at Delphi, which were abolished shortly after their introduction; see p. 378. Regarding Apollo as representative to a great extent of the Greek poetical genius, we may compare with this passage Sap. XVII.

Ἄλλ' οὐ γὰρ θέμις ἐν μοισσοπόλῳ οἰκίᾳ
θρηῖνον ἔμμεναι κ.τ.λ.

For μάλιστα Bergk reads μελιστᾶν.

Κήδεα, Schneidewin and Bergk κάδεα, but see *Dialect*, p. 78.

IX. (α) Stob. *Flor.* cxxiv. 15. Ἀμήχανα (Schneidewin and Bergk ἀμάχανα), *Dialect*, *l.c.*

(β) *Id.* cxxvi. 5, ἀπόλλυται κ.τ.λ. Kleine for ὅλντ' ἀνθ. χάρις, from a marginal reading πᾶσα πολὺ ποτ' ἀνθρ. γ. Compare Archil. xv. χάριν δὲ μάλλον τοῦ ζοοῦ διώκομεν.

IBYCUS

I. Ἡρι μὲν κ.τ.λ. Quoted among other erotic passages by Athen. xiii. 601 B, who comments on the fervour of the poet's outcry, βοᾷ καὶ κέκραγεν.

In the metrical scheme I have treated the dactyls as 'choreic', *i.e.* in $\frac{3}{8}$ time, equal to the ordinary trochees. It is of course possible to regard the dactyls as pure, *i.e.* in $\frac{4}{8}$ time, and the trochee as prolonged thus — ∪, but I think that the more rapid movement is best adapted for this poem. On the other hand in No. II., owing to the rarity of the trochees and the entire absence of the single syncopated syllable, I have treated the dactyls as pure and the trochees as in $\frac{4}{8}$ time.

'With the spring the flowers and trees are released from their winter bondage; me the storms of love never leave.' Such a contrast between the joy of nature and the sorrow of the poet, familiar as it is to us in modern lyrics, is rare enough in surviving Greek poetry.

1. 1. Κυδώνιαι, cf. Stesich. III. 1.

1. 2-3. ἄρδόμεναι ῥοᾶν ἐκ ποτ. 'watered by streams from rivers'; the expression seems to point to some process of orchard-irrigation. The genit. ῥοᾶν may be described as one of 'agency', or possibly of 'material'. The Homeric λούεσθαι ποτάμιοις is not quite parallel, since it involves also a notion of place (*v.* Monro's *Hom. Gram.* p. 107). Buchholz gives a nearer illustration from Eur. *Phoen.* 674, αἵματος ἔδευσε γαῖαν. It is, however, not unlikely that the construction is simply ἄρδ. ἐκ ῥοᾶν ποταμῶν, 'watered from streams of rivers.'

Παρθένων κήπος: this is generally supposed to refer to the Νυμφαῖοι κήποι, which Demetrius tells, *de Eloc.* c. xxxii., Sappho was fond of introducing into her poetry. If this be so, the phrase probably refers not to any particular garden of the Nymphs, *e.g.* that of the Hesperides, but signifies rather 'a garden such as Nymphs might haunt', cf. 'Nympharum domus' Verg. *Aen.* i. 163 and *Odys.* xii. 317-318. Hartung suggests an entirely different explanation, quoting Pausan. viii. 24. 4, who speaks of cypress-trees round the grave of Alcmaeon which were never cut down, and which were called Παρθένοι.

1. 4. In κήπος, as in Θρηίκιος (l. 8), η should be retained as due to Epic influence: 'The first buds that sprout beneath the shadowing vine-shoots.' Stephanus reads ὑπ' ἔρνεσιν, but the form ἔρνος is mentioned in Cramer. *Ann.* i. 173, 27.

1. 6. θαλέθουσιν, *Lesb. Dial.* p. 83, ἐμοί, Ethic dat.

1. 7. ἄθ' . . . βορέας, 'like the north wind of Thrace, that rages amid the lightning-flashes.' ὑπὸ expresses accompaniment, as in δαίδων ὑπὸ λαμπομενάων, *II.* xviii. 492. Buchholz compares (ἀέλλη) ὑπὸ βροντῆς, *II.* xiii. 796, and he thinks that there is reference to the

ancient notion of the wind bringing the lightning from the clouds. *v.* Lucret. vi. 246 *seq.*, and 96. For *φλέγων*, *cf.* on Bacchyl. i. 12.

l. 8. *ἄισσων* . . . *ἔρεμνός*, 'speeding on his dark course from the side of Aphrodite, with parching frenzy'; *ἄζαλέαις*, 'active', *v.* Lid. and Scott.

l. 9 *seq.* *ἀθαμβήs* *κ.τ.λ.* 'unflinching holds fast from earliest manhood the fortress of my heart.' *Παιδύθεν* is generally taken to be the objective genitive (= 'love for a boy'). I have followed Schneidewin's explanation 'a puero', *i.e.* 'from the time when my boyhood left me.' *Ἀθαμβήs* *ἐγκρατέως*, Herman from *ἀθάμβησε(ν) κραταιῶs*.

For the description of Eros in this and the next passage, *v.* Additional Note B on *Eros in the Lyric Poets*.

II. *Ἔρος αὖτε κ.τ.λ.* Plat. *Parmen.* 137 A, Schol. For the metre, *cf.* on No. I.

l. 1 *seq.* 'Eros, with melting glance beneath his shadowy eyelids, thrusts me with spells manifold into the infinite toils of Aphrodite.' Me supplied by Bergk.

III. *Εὐρύαλε κ.τ.λ.* Quoted by Athen. xiii. 564 F, among a series of passages, illustrating the fact that love is 'engendered in the eyes'. The lines of Ibycus are contrasted with those of Philoxenus, *ὃ καλλιπρόσωπε κ.τ.λ.* (*v.* p. 277), with the remark *τυφλὸς ὁ ἔπαινος καὶ κατ' οὐδὲν ὅμοιος τῷ Ἰβυκίῳ ἐκείνῳ*.

A verse appears to be missing after l. 1, beginning with a vowel, so that the final syllable of *θάλος* may be short in the 'System' (*τ. Metre*, p. 73), and containing a noun with which *καλλιπρόσωπον* agrees.

l. 1. *γλυκεῖαν*, so Mucke (Jacobs *γλυκέων*) for *γλαυκέων*, Hecker *γλυκερόν* with *θάλος*. The words *χαρ. θάλος*, 'nurseling of the Graces', express the same idea as Alcaeus' *κόλπῳ σ' ἐδεξάντ' ἄγναι Χάριτες*, No. XIII.

l. 3. *Παιθῶ*, *see* on Sap. I. 18, and *v.* Böckh on Pind. *Pyth.* ix. 39.

IV. *τούς τε λευκίππους κ.τ.λ.* Ath. ii. 57.

Hercules is speaking of his slaughter of the Molionidae, for whom *see* Pind. *Ol.* xi. 26 *seq.* Böckh. This fragment and the next, not of any particular value in themselves, show us that Ibycus did not confine himself to subjective lyric after the fashion of the Aeolic School, but dealt also with mythological subjects, *cf.* Biog. Ibyc. p. 137.

ισοκεφάλους, Meineke proposes *ισοπάλους*.

V. *Γλαυκῳπιῖδα Κασσάνδραν*. Herodian, *περὶ σχημ.* 60. 31, in discussing the so-called *σχημα Ἰβύκειον*. He remarks that it consists of the addition of -σι to the 3d sing. subjunctive. Ahrens and others are of opinion that -σι in this passage and others from the Lyric Poets (*cf.* No. VII. β' and *θαλπησι* in Bacchyl. II. 2), stands for the indicative and not the subjunctive, and that it arose from a mistaken imitation of certain passages in Homer, where it represents the true subjunctive.

Bergk suggests that the termination was first applied to verbs in -έω, as if they followed the -μι conjugation, e.g. φίλῃσι, νόῃσι (cf. φίλῃμι in Lesbian) and then extended to other verbs also; but he inclines to the opinion that, with the exception of verbs from ε stems (among which he includes θάλλῃσι in Bacchyl. *v.* note *ad loc.*), the cases that occur, in Homer and elsewhere, are subjunctives and not indicatives. Compare E. Mucke *de Dialectis*, etc. pp. 62-8. However this may be, Ahrens reasonably objects to the form being regarded as Rhégine (in which we should expect -ῃτι, *Dor. Dial.* p. 94)—rather it has become associated with Rhégium from its employment by Ibycus. He adds that the name 'schema' or 'construction' is a misapplication of terms on the part of the grammarians, who thought the poets were using the subjunctive, where the indicative would be expected.

VI. Δέδοικα κ.τ.λ. Plut. *Quaest. Symp.* ix. 15, 2, and Plat. *Phaedr.* 242 C.

'I fear that I am buying honour from men at the price of sinning before the face of the gods.'

Bergk suggests περὶ θεοῖς (Lesbian acc. for θεοῦς), which version seems to have been followed in Professor Jowett's translation, 'sinning against the gods.'

VII. I have placed together three very fragmentary pieces, which are yet not without poetical merit.

(α.) Athen. xv. 681 A. The hiatus in καὶ ἴα may be ascribed to the influence of the ancient *F* in (*F*) ἴα.

(β.) Herod. περὶ στήλῃ. 60. 24, cf. on No. v. Compare the well-known words of Soph. *El.* 17, λαμπρὸν ἡλίου σέλας | ἑῷα κινεῖ φθέγματ' ὀρνίθων σαφῆ.

(γ.) Theon. Smyrn. p. 146, to show that Ibycus and others use Σείριος, or Σείριον of any star, cf. Hesych. and Suidas.

VIII. οὐκ ἔστιν κ.τ.λ. Chrysipp. περὶ ἀποφ. c. 14.

Schneidewin compares the German saying, 'Für den Tod ist kein Kraut gewachsen.'

ANACREON

I. Ἐρῶ τε θηῦτε. Hephaest. 29. I have placed this fragment first as it forms a fitting motto for the poet and his songs. He lives, he implies, for love and wine, but is never carried away by either passion.

II. Γουνοῦμαι κ.τ.λ. Hephaest. 125.

l. 5. ἡ̃ σου, Bergk from ἡ̃ζου which is given by four MSS. The usual reading is ἴκου (with ἐγκαθόρα in l. 6, *v.* below), which involves

asyndeton and a dubious construction in ἐπὶ δίνῃσι. Besides, Ἀηθαῖος was a river in Magnesia (v. Athen. 683 c), with which region, so far as we know, the poet had no connection. On the other hand, Leucophris, a city of Magnesia, on the river Lethaeus, was celebrated for its worship of Diana (v. Athen. *l.c.* and Strabo xiv. 647, who speaks of an immense temple there to Artemis), so that apparently the poet, in order to attract the attention of the goddess, begins by singing the praises of her favourite abode from which she hears his prayer. Schneidewin (without, I think, much reason) is of opinion that so long a digression would be out of place, and that ll. 4-9 must refer to the city for which Diana's aid is invoked. He therefore retains ἴκου, regarding ἴκ. ἐπὶ δίνῃσι as a pregnant construction: 'Come and stay by the streams.'

l. 6. ἐσκατορᾶς Bergk, for ἐγκαθ'όρα, on the strength of a MS. reading, ἐσκατορῆς or -αις, and a passage from Apollon. *de Syntaxi* p. 55, where ἐσκατορᾶς πόλιν is given among instances of psilosis in Ionic.

l. 7. χαίρους, 'propitia', Moebius.

III. ὦναξ κ.τ.λ. Dio Chrys. *Or.* II. t. i. 35.

l. 1. δαμάλης, Hesych. τὸν δαμάζοντα, ἢ ἀγέρωχον. Cf. No. IV. l. 5.

l. 2. Νύμφαι. Owing partly to the custom of celebrating the rites of Bacchus among the woods and mountains, and partly perhaps as the mythical representatives of the Maenads, the Nymphs are constantly associated with that deity. Cf. Hor. 2 *Od.* xix. 1, 'Bacchum . . . vidi, Nymphasque discentes.'

l. 3. Notice that in πορφυρέῃ, ἐπιστρέφεαι (l. 4), διοσκίω (No. XI. l. 3), and many other instances in Anacreon, ε combines with the following long vowel or diphthong so as to form, for metrical purposes, one syllable.

l. 7. κερχρισμένης, proleptic, 'Give heed to our prayer, and may it be well-pleasing to thee.'

l. 8. ἐπακούειν. Monro, *Hom. Gram.* 241, points out that the employment of the infinitive for the imperative is chiefly found (as in this instance) after another imperative, 'so that the infinitive serves to carry on the command already given.'

l. 10. Bergk reads ᾧ Δεύνουσε from ᾧ δ' εὔνουσε, ᾧδ' εὔ νυ σε, etc. I have followed Fick in writing Δεόνουσε, with which he compares the form Δεονῶς, on an inscription from Erythrae *I.G.A.* 494.

IV. Τὸν Ἔρωτα. Clem. Alex. *Strom.* vi. 745.

ll. 2-3. μέλομαι . . . αἰδέειν Hermann for μέλομαι . . . αἰδῶν μέτραις.

V. Πῶλε Θρηκίη. Heraclid. *Pont. Alleg. Hom.* c. 4.

These couplets of acatalectic and catalectic trochaic tetrameters furnish us with one of the most charming specimens of metre in Anacreon. Notice the light and rapid movement imparted by the very sparing use of the irrational trochee (— —), while a welcome pause is given by diaeresis after the second dipody; this, however, is

not found in l. 7, κλῦθί μεν κ.τ.λ., nor does it justify us in dividing each of these lines into two, as is done in Hartung's edition.

l. 1. Πῶλε, cf. Hor. 3 *Od.* xi. 7, 'Quae velut latis equa trima campis.' Θρηκίη; cf. Eur. *Hec.* 1090, where the Thracians are spoken of as εὐίππων γένος. For the form Buchholz quotes C. B. Stark: 'In primae declinationis formis fere ubique η pro α positum est, praecedentibus vocali l aut littera ρ in nominativo.' Fick prefers Θρεϊκίη, from a form Θρεϊκίος which he says should be used in Hippon. 42. l. 1, where the metre would otherwise be imperfect.

λόξον, implying scorn, as in Theocr. x. 13, χεῖλεσι μυχθίζοισα καὶ ὄμμασι λόξα βλέποισα.

l. 4. σ' is supplied by Bergk, being required both by the metre and the sense.

l. 5. λειμῶνας; Buchholz remarks that this is the local accusative, comparing πηδῶντα πεδία, Soph. *Aj.* 30, and contrasting βοσκόμενος λειμῶνι, *Odys.* xxi. 49. The expression in Sophocles is only parallel if we can regard βόσκεσθαι as implying motion. If so, λειμῶνας, like πέδια, may be regarded as a quasi-cognate accusative after a verb of motion, or perhaps an accusative of extension. Compare our 'rove the sea', and similar phrases.

l. 6. ἵπποσείρην Bergk, for ἵπποπείρην.

Κλῦθί μεν. Hephaest. 76. Liddell and Scott give εὐέθειρος as of only two terminations, and Bergk formerly read εὐέθειρε; but τανυέθειρα occurs Pind. *Ol.* ii. 26. It is possible that this line belongs to the song from which ll. 1-6 are taken.

Bergk suggests κοῦρα, comparing Theocr. xxvii. 55.

VI. Σφαίρη κ.τ.λ. Quoted by Athen. xiii. 599 C, mentioning a report that the poem was addressed to Sappho. See however Addl. Note A.

l. 1. Σφαίρη; cf. Meleager *Ep.* 97, σφαίρισταν τὸν Ἐρωτα τρέψω. Plate III., in which Eros is represented as a youth playing at ball, graphically recalls this passage; and it is not unlikely that the artist, in painting the vase, was consciously influenced by Anacreon's words. It is with a ball that Aphrodite tempts Eros in Apol. Rhod. *Argonaut.* iii. 135.

The metaphor is very happily employed by the poet to express the light and playful nature of the attacks that Love made upon him. He uses, with less truth, a contrary metaphor in the next passage.

l. 3. νήνι, contracted from νήνιϊ, dative of νήνις contracted from the Ionic form νεῆνις (= νεᾶνις). Bergk compares the Samian νῆ (= νέα).

ποικίλοσαμβάλω, Seidler's ingenious conjecture for ποικίλος λαμβάνω, or ποικίλους ἀμβάλω. Cf. ἀμβάλα Sappho XI.

l. 8. ἄλλην sc. κόμην; some commentators unnecessarily alter to ἄλλον.

VII. Μεγάλω κ.τ.λ. Hephaest. 68. For trochaic dipodies answering to Ionics, see *Metre*, p. 70. χειμερίη . . . χαράδρη, 'a bath of despair'. 'It would seem as if blades were tempered in naturally cold mountain-springs.' *Gold. Treas. Greek Lyrics.*

VIII. Ἀστραγάλοι, Schol. *Il.* xxiii. 88, illustrating the Ionic ἀστραγάλοι for -οι. Compare Apoll. Rhod. iii. 115, where Eros and Ganymede are playing together with golden astragali.

In Müller's *Gr. Lit.* p. 183, the passage is curiously translated 'Dice are the vehement passion and conflict of Eros,' the sense of which I fail to understand. Surely Ἐρωτος must be taken with ἀστραγάλοι, so that the lines mean that Eros sports with the frenzies and conflicts of his victims as if with dice.

IX. (a) Ἀναπέτομαι, Hephaest. 52 and Schol. Arist. *Birds* 1372.

The resolution of the first long syllable of a choriamb is very rare in monodic Melic, but is excellently adapted to the spirit of this passage.

Bergk compares Himer. *Or.* xiv. 4, wherein Anacreon, finding himself spurned by the object of his affections, threatens the Loves (τοῖς Ἐρωσιν) that he will never celebrate them in song unless they aid him. The meaning of these lines is 'I flutter up to Olympus on account of Eros' (*i.e.* to accuse or threaten Eros).

συνηβᾶν, cf. Scol. XIV. and ἦβη in Pind. *Pyth.* iv. 295, θυμὸν ἐκδόσθαι πρὸς ἦβαν, and δαιτὸς ἦβη, Eur. *Cycl.* 504, and Hesych. ἦβᾶν· εὐωγεῖσθαι, μεθύσκεσθαι κ.τ.λ. ; but in the present passage as in No. XX. the word seems to have an erotic signification which does not belong to it in the other instances.

(b) Cleverly restored by Bergk from Lucian *Herc. Gall.* c. 8, ὁ ἔρωτες ὁ σὺς, ὦ Τῆϊε ποιητά, εἰσιδῶν (or εἰσιδῶν) με ὑποπ. γέν. χρυσοφ. πετρ. ἢ ἀετούς παραπετέσθω. I see no reason for inserting ὥς (Bergk) or ὅς (Schneidewin) before μ' εἰσιδῶν.

πετεύγων, see Additional Note B.

X. ὦ παῖ. Athen. xiii. 564 D.

I. I. παρθένιον βλέπων, cf. No. V. I, λόξον . . . βλέπουσα, and Ibyc.

II. I, τακέρ' ὄμμασι δερκόμενος.

οὐκ ἄλεις, Bergk conjectures οὐ κοῖς, Schneider οὐκ ἄλεις.

XI. Κλεοβούλου κ.τ.λ. Herod. περὶ σχημ. 57. 5.

δὲ διοσκέω (dissyll.), Bergk from διὸς κνέων, δὲ διοσκνέω, etc. Hesych. διοσκέω· διαβλέπειν συνεχῶς τὴν ὄρασιν μεταβάλλοντα. Thus the meaning is 'to keep on casting glances at,' rather than 'to look earnestly at,' as Lid. and Scott render it.

XII. Strabo iii. 151. Ἐγὼ δ' οὐτ' ἂν κ.τ.λ.

For the Iambic *basis*, v. p. 187.

Ἀμαλθίης κέρας, the Cornucopia, see *Dict. of Biography*.

Ταρτήσσου βασιλεῦσαι, referring to Arganthionius, for whom see Hdt. i. 163, where a more moderate span of years is assigned to his reign.

The general sense appears to be that the poet would rather win the object of his affections than the greatest treasures.

XIII. Ἀρθὰς δηῖτ' κ.τ.λ. Quoted by Hephaestion 130 as an example of the Proode, or a distich where a short line precedes a long one, being the reverse of the Epode.

For l. 2, see *Metre*, p. 68. It has no exact parallel in the Melic fragments. Sappho VII. closely resembles it, but the choriambes are there introduced by *anacrusis* instead of *basis*. Again, Alcaeus v. would be identical in metre, but for its catalectic conclusion.

Λευκ. πέτ. Hartung quotes Eur. *Cycl.* 165, πίπτειν δ' ἐς ἄλμην Λευκάδος πέτρας ἄπο, remarking that the expression had become proverbial. The poet is speaking metaphorically of plunging into the waves of love.

XIV. Φέρ' ὕδωρ κ.τ.λ. Athen. xi. 782 A. For the metre in this and the two following passages, *v.* p. 87.

l. 2. I have adopted Fick's correction of ἀνθιμεῦντας for ἀνθιμεῦντας. Cf. on No. XXI. l. 2.

l. 3. Referred to by Eustath. II. 1322. 53, Orion p. 62. 31, and *Et. M.* 345. 39. We are left doubtful whether to read δὴ as in the text, or μὴ. With μὴ, the sense is 'bring wine as a refuge from Eros', or perhaps, 'bring wine and garlands that I may give up the contest with Eros, and greet him as conqueror'; with δὴ, 'bring wine that I may fight unhesitatingly'. Bergk comp. *Trachin.* 441, Ἐρωτι μὲν νῦν ὅστις ἀντανίσταται | πύκτης ὅπως ἐς χεῖρας κ.τ.λ. Δὴ not infrequently accompanies ὡς (=ut) or ἵνα to emphasise the purpose. Cf. II. v. 24 and Plat. *Rep.* 420 E.

XV. Παρὰ δηῖτε κ.τ.λ. Hephaest. 70.
κατέδυν ἔρωτα, Bergk for κατέδυν' ἔρωτα.

XVI. Ἄγε δὴ κ.τ.λ. Athen. x. 437 A.

We have here an illustration of the sober habits of the better sort among the Greeks. Wine was to be an incentive not to uproar or stupefaction but to song (καλοῖς ὕμνοις). Compare *Introd.* to *Scolia*, pp. 236-7, and Athen. x. 431.

τοῦτ' ἔσθ', ὕρᾱς, Ἑλληνικός
πότος, μετρίοισι χρωμένους ποτηρίοις
λαλεῖν τε καὶ ληροῖν πρὸς αὐτοὺς ἡδέως
τὸ μὲν γὰρ ἔτερον λουτρόν ἐστιν οὐ πότος κ.τ.λ.

For the proportion of wine and water, cf. on Alcaeus v. and see Athen. x. 426 *seq.* Anacreon's mixture of two parts water to one of wine is unusually moderate, three to two being the common ratio (Schol. Ar. *Knights* 1184). Elsewhere (Append. Anac. 23) he calls for a slightly stronger potation, καθαροῖ δ' ἐν κελέβη πέντε καὶ τρεῖς ἀναχέισθων.

l. 5. ἀνυβρίστως, Bergk follows Baiter in reading ἀνυβριστί, but this would give us a solitary instance of hiatus between Anacreon's rapidly moving lines. For the Ionics, *v.* p. 187.

l. 7 *seq.* Compare Hor. 1 *Od.* xxvii. 2, 'Tollite barbarum | Morem, verecundumque Bacchum | Sanguineis prohibete rixis'; and Ben Jonson's

'So may there never quarrel
Have issue from the barrel
But Venus and the Graces
Pursue thee (Bacchus) in all places.'

l. 9. Σκυθικὴν πόσιν, explained by Athen. x. 427 as ἀκρατοποσίαν.

The Scythians were notorious drunkards, see Athen. *l.c.* who refers to the story in Hdt. vi. 84, that Cleomenes learnt drunkenness from the Scythians. Horace *l.c.* takes a similar view of the Thracians, and Plato (*Laus* i. 637 E) speaks of the Scythians and Thracians with their wives drenching themselves with wine, and thinking it a very fine and pleasing custom.

l. 11. ὑποπίνοντες. Not 'soaking', as in Ar. *Birds* 494, but 'drinking quietly', as in Plat. *Rep.* 372 D, μετρίως ὑποπίνοντες.

XVII. Μηδ' ὥστε κύμα κ.τ.λ. Athen. x. 446 F. This passage expresses the same sentiments as we find in No. XVI.

l. 2. τῇ πολυκρότῃ, 'the noisy, chattering Gastrodore', not as Lid. and Scott strangely translate the expression in the passage 'the many-oared', *i.e.* the ship (!) The term is mentioned in Lobeck's *Parall.* 466 as implying contempt.

l. 4. ἐπίστιον, explained by Athenaeus as a kind of cup, usually called ἀνίσων.

XVIII. (α) Ἡρίστησα κ.τ.λ. Hephaest. 59. Athen. xi. 472 E.

I have followed Hartung in the arrangement of the lines, so as to give a succession of alternate Glyconics and Pherecrateans (*v.* p. 187).

l. 3. ἐξέπιον κάδον, 'drained a bumper'. The word κάδος generally denotes a large earthenware vessel, so that we feel disposed to exclaim, as Prince Henry at Falstaff, 'But one halfpenny-worth of bread to this intolerable deal of sack!'

l. 6. κωμάζων; if the regular κῶμος or serenade (*v.* p. 8) is implied, it seems to have taken place in the day-time (cf. ἡρίστησα) as well as in the evening.

παῖδ(ι) ἀβρῆ, Hermann for παιδὶ ἀβρῆ, or ποδὶν ἀβρῶς. Bergk, in justification of the elision, quotes Pind. *Ol.* ix. 112, where, however, the reading is doubtful; and an Attic inscription, κήρυκι ἀθανάτων Ἑρμῇ στησάν μ' ἀγοραίῳ.

(β) ψάλλω κ.τ.λ. Athen. xiv. 634 C.

l. 1. Bergk supplies Λυδὸν on the strength of Athen. *l.c.* ἡ γὰρ μάγαδις ὄργανόν ἐστι ψαλτικόν, ὡς Ἀνακρέων φησί, Λυδῶν τε εὖρημα.

l. 2. χορδοῖσιν . . . μαγάδην, Bk. for χορδαῖσιν μάγαδιν, cf. Pollux iv. 61, where μαγάδη is said to be the form used by Anacreon.

l. 3. ἡβᾶς, cf. No. IX. (α) l. 2, note, and No. XXI.

XIX. Ἐγὼ δὲ μισέω κ.τ.λ. *Et. M.* 2. 45.

I have placed this and the next three passages together, since they display to some extent the poet's personal character (*v.* *Biog.* p. 85).

l. 2. ὅσοι, Bk. for ὅ. *Xthonious* seems to be explained by Hesychius ; γήθονα κεκρυμμένα, βαρέα, φοβερά. Bergk translates it here, 'callide celans iram'. Jacobs σχολιούς. 'Ρυθμούς, 'temper,' cf. Theogn. 964 :

πρὶν ἂν εἰδῆς ἄνδρα σαφηνῶς
ὀργὴν καὶ ῥυθμὸν καὶ τρόπον ὅστις ἂν ᾖ.

ll. 3-4. 'I have found thee, O Megistes, to be one of the gentle in disposition.' ἀβακίζ. *Et. M.* ἡσυχίῳν καὶ μὴ θορυβῶδῶν, cf. on Sap. xv. F. The word is inadequately explained in *Lid.* and *Scott.* Μεμάθηκά σ' ὦ M. Bergk, for μεμαθήκασιν ὡς μεγίστη. For Megistes, cf. No. xxvi.

XX. Ἔμε γὰρ κ.τ.λ. Quoted with the next passage by Maxim. Tyr. xxiv. 9, to exhibit Anacreon's σωφροσύνη, even in his love-songs. ἄδω, Valckenaer for διδῶ.

XXI. Ἔραμαι κ.τ.λ. *v.* above.

Bergk χαριτεῦν ἐ γὰρ, for χάριεν γὰρ ἐ. Herodian attributing the word χαριτόεις to Anacreon. I have adopted Fick's correction to χαριτεῦν. For συνηβᾶν, cf. on No. ix. (α) l. 2.

XXII. πολλοὶ μὲν κ.τ.λ. *Stob. Flor.* cxviii. 13.

For the metrical arrangement, see Introduction. Notice that γηράλαιοι, Ἀἰδεω, ἀργαλέη are trisyllabic ; cf. on No. III. l. 3.

l. 4. The Ionic measure takes the place of the Trochaic dipody. See p. 70.

XXIII. Ξανθῆ κ.τ.λ. *Athen.* xii. 533 E.

An interesting specimen of Anacreon's satiric powers. He appears to have been fired by jealousy ; for Eurypyle, the admirer of Artemon, was the object of his own affection ; *v.* *Anth. Pal.* vii. 27.

ll. 1-2. Bergk adds γ' to improve the metre, which even then does not exactly correspond with that of the other lines.

περιφόρητος explained by Chamaeleon, *ap.* *Athen.* l.c. διὰ τὸ τρυφερῶς βιοῦντα περιφέρεισθαι ἐπὶ κλίνῃς, though a different meaning is given to the word by Schol. *Arist. Achar.* 815. Bergk renders 'famosus', objecting to any mention of a litter, since he is said (l. 10) to ride in a chariot.

l. 3. βερβέριον, the meaning of the word is quite uncertain. Schömann thinks it signifies some barbarian head-covering, and that the words καλύμματ' ἐσφηκωμένα (the usual reading), in apposition to βερβέριον, imply that it narrowed off to a point. Κάλυμμα is generally used of a woman's veil or hood, but is obviously not inappropriate of a man's head-dress of this description. Κάλυμμά τ' ἐσφηκωμένον (Meineke), signifies the meagre tightened garment in contrast to the

'bis trium ulnarum toga,' in Hor. *Epod.* iv. where the spirit of this passage is closely imitated. For καλύμμα, not in the sense of a head-dress at all, but merely of a covering, cf. Soph. *Trach.* 1078. But a possible objection is that Anacreon goes on to describe the man's garment in l. 4 *seq.*, and the plural καλύμματα receives some support from Hesychius' καλύπτρα· κεφαλῆς καλύμματα.

l. 4. 'Wooden earrings', contrast χρύσεια καθέμματα in l. 10. Schömann refers to Plin. *N. H.* xi. 37, 50, for the use of earrings by Asiatic men.

That Artemon followed the customs of the barbarian or Asiatic (cf. l. 3 and l. 5) is probably meant as a jeer at his low, and perhaps non-Hellenic birth.

l. 5. δέρριον (Bk.), or a similar word is required. Schneidewin refers to Hdt. i. 71, for the use of leather clothing among the primitive Persians.

l. 6. νήπλυτον, 'unwashed,' so Schömann for νεόπλυτον, νεόπλυτον, etc.

ἀρτοπώλιν; these persons did not enjoy a high reputation; cf. Dionysus' rebuke to Aeschylus, *Frogs*, 858, λοιδορεῖσθαι δ' οὐ θέμις | ἄνδρας ποιητάς ὥσπερ ἀρτοπώλιδας.

l. 8. '—earning a fraudulent living', for which he receives the punishment described in the next line, *v.* note.

l. 9. ἐν δουρῖ, explained by Schömann as ἐν ξύλῳ, *i.e.* the κύφων or pillory described by Pollux x. 177, σκεῦος ξύλινον ᾧ τὸν αὐχένα ἐνθέντα δεξιμαστιγοῦσθαι τὸν περὶ τὴν ἀγορὰν κακουργοῦντα.

l. 10. Hesychius has σατῖναι· αἱ ἄμαξαι. In this passage, however, as in the others in which it occurs, *viz.* Eur. *Hel.* 1311, and Hymn to Venus, l. 13, the penultimate is short. The word is said to be of oriental origin. For the genit. plur. in -έων, cf. Archil. XIV. 2. It comes from -άων through -ήων.

l. 12. καθέμματα, 'earrings,' cf. ἔρματα in Homer. See on l. 4.

l. 13. σκιαδίσκην, a representation of the Greek sun-shade may be seen in Panofka's *Manners and Customs of the Greeks*, Pl. xix. 9. It appears on the Parthenon Frieze and the Nereid Monuments.

l. 12. αὐτως, 'instar', Casaubon; *v.* Buttm. *Lexil.* i. 30, where, however, there is no other example of the word in this sense with the dative.

XXIV. Ἀγανῶς οἷα κ.τ.λ. Athen. ix. 396 D. Aelian *Hist. An.* vii. 39; Schol. Pind. *Ol.* iii. 52. (29.)

It will be noticed that, though each line differs from the rest in its metrical arrangement, they are all of the same rhythmical value; since trochaic dipodies are equal to Ionics (*v. Metre*, p. 70). Horace appears to be imitating the passage in *Odys.* i. 23, 'Vitas hinnuleo me similis Chloe | Quaerenti pavidam montibus aviis | Matrem'; so that we may conclude that Anacreon also is addressing a coquettish lady-friend.

οστ' or ἔς τ', cf. Alc. II. 3, and note on Sappho XXXVII. In ὅστε, τε has the force of an undeclined τις. Monro's *Hom. Gr.* p. 67.

κεροέσσης, the epithet as applied to a hind is more picturesque than correct; but cf. Pind. *I. c.* χρυσόκερων ἑλαφον θηλείαν, and the remark of the Scholiast, οἱ ποιηταὶ πάντες κέρατα ἐγούσας ποιοῦσιν.

XXV. Μῆϊς μὲν δὴ κ.τ.λ. Schol. *Il.* xv. 192; and Eustath. *Il.* 1012, 1. 1. Ποσιδ. Eust. *I. c.* τὸν περὶ χειμερίους τροπὰς μῆνα.

1. 2 *seq.* νεφέλας κ.τ.λ. I have given Bergk's conjectural reading. The Schol. *Il. I. c.* gives νεφέλη δ' ὕδωρ βαρὺ δ' ἄγριοι γ. κατ.; Eust. *I. c.* νεφέλαι δ' ὕδατι βαρύνονται, ἄγρ. δὲ χειμ. παταγοῦσιν. Bergk introduces Δία from a comparison with Hor. *Epod.* xiii. 2, 'Nivesque deducunt Jovem.'

XXVI. ὁ Μεγίστης κ.τ.λ. Athen. xv. 671 E.

Ionic (*a minore*) tetrameters; cf. Alcaeus XIV.; and Hor. 3 *Od.* xii.

1. 1. Μεγίστης, cf. No. XIX. and ἐπεὶ τ cf. on Sappho XXXVII. λύγω; Athen. xv. 673, mentions that the custom of wearing willow-chaplets was popular among the Carians, and copied by the Samians.

XXVII. Τίς ἐρασμῖν κ.τ.λ. Restored from Athen. iv. 177 A, Τίς ἐρ. τρ. θυμ. ἐσέβην τέρεν' ὡς ἡμίονον κ.τ.λ.; Bergk ἐς ἥβην, Casaubon τερένων ἡμίονων from Athen. iv. 182 C.

ἥβη, 'merriment,' 'revelry,' cf. on No. IX. 1. 2.

XXVIII. 'Επὶ δ' ὄφρυσιν κ.τ.λ. These passages are quoted by Athen. xv. 674 in illustration of the custom of wearing garlands on the brows, and hanging from the neck over the breast. (Cf. Alcaeus VI.)

1. 3. ὀρτήν . . . Διονύσῳ. Perhaps merely a figurative expression for his wine-party, although Bergk quotes passages from Hesych. and Steph. Byzant. indicating an extensive cult of Bacchus in Samos.

XXIX. These passages refer apparently to the wars which drove Anacreon from Teos, or else to troubles at Samos. Cf. Biog. p. 183. In the first the attack is imminent; in the second the blow has fallen upon his city; in the third and fourth, which are retrospective, he is lamenting the fate of his friends, and frankly confessing the insignificant part he himself took in the contest.

(a) Ὁρσόλοπος. Hephaest. 90.

(b) Νῦν ἀπὸ μὲν κ.τ.λ. Schol. Pind. *Ol.* viii. 42, illustrating στέφανος in the sense of the wall of a city. Bergk conjectures πόλεως as the Ionic contraction from πόλεος. Fick, however, declares that this belongs to a later period.

(c) Ἀλκιμῶν κ.τ.λ. *Anth. Pal.* xiii. 4.

(d) 1. 1. *Et. Gud.* 333. 22.

1. 2. Attil. Fortunat. 359. Adopting Schneidewin's suggestions of

ἀϋτῆς and φύγον for αὐτῆς and φεύγω, which restore the choriambic metre, I have joined these two lines together.

l. 2. Bergk βίψας . . . παρ' ὄχθας for βίψ' ἐς . . . προχόας. It must be confessed that both the text of the lines and the circumstances to which they refer are quite uncertain.

XXX. Ἀπέκειρας κ.τ.λ. Phavor. ap. Stob. *Flor.* lxvi. 6, γελοῖος ἂν φανείη ὁ Ἀνακρέων καὶ μικρολόγος, τῷ παιδὶ μεμφόμενος κ.τ.λ. Cf. Max. Tyr. xxiv. 9, μεστὰ δὲ αὐτοῦ (Anacreon) τὰ ἄσματα τῆς Σμέρδιδος κόμης κ.τ.λ. Aelian *V. H.* ix. 4 says that Polycrates, in jealousy of Anacreon, cut off Smerdis' hair; but from this passage and from the words with which it is introduced it would appear that Smerdis did it himself.

XXXI. Στεφάνους δ' ἀνὴρ κ.τ.λ. Athen. xv. 671 E. An explanation of the term Ναυκρατίτην, which is declared to signify 'myrtle,' is attempted in Athen. 675 F, *seq.*

XXXII. Ὀινογόει κ.τ.λ. Athen. xi. 475 F.

SIMONIDES

I. Τῶν ἐν Θερμοπύλαις κ.τ.λ. Diod. Sic. xi. 11. Σιμωνίδης . . . ἄξιον τῆς ἀρετῆς αὐτῶν ποιήσας ἐγκώμιον.

It is doubtful to what description of Melic poetry this song belongs, for Diodorus' expression ἐγκώμιον is obviously not to be understood in a technical sense. It may have been intended for some public funeral ceremony, as it were, in honour of the heroes of Thermopylae.

l. 2. 'Glorious their fortune, and splendid their fate.' Τύχα = fors, πότμος = sors (Schneidewin), the former being the chance or opportunity given to them for distinguishing themselves.

l. 3. βωμὸς, implying that they would be worshipped at their tomb as if they were heroes or demigods.

πρὸ τοῶν, Ilgen for προγόνων. He is, however, inclined to regard the words προγόνων δὲ μν. as an interpolation by singers of Scolia in later times. Mehlhorn retains προγόνων, and explains thus: 'majorum virtutem posteris in mentem revocat.' Oἶκτος Jacobs, for οἴτος. 'Ο δ' οἶκτος ἔπαινος, *i.e.* 'Instead of pitying their untimely end, we congratulate them on their glorious lot.'

ll. 5-6. χρόνος. Ἀνδρῶν ἀγ. Bergk, for χρόνος, ἀνδρῶν ἀγαθῶν. The latter would give an awkward redundancy, ἀνδρ. ἀγ. being merely explanatory of τοιοῦτον.

ll. 6-7. οἰκέταν κ.τ.λ., *i.e.* the glory of Greece has taken up its headquarters, so to speak, in the tomb of her brave defenders.

ll. 7-8. μαρτυρεῖ . . . κλέος. These words form a tame conclusion to the poem, and it is hard to see what μαρτυρεῖ refers to. Ilgen is of

opinion that the passage is an addition by a singer some century or so after the time of Simonides.

II, "Οτε λάρνακι κ.τ.λ. Dion. Hal. *de Verborum Compos.* c. 26, ἔστι δὲ ἡ διὰ πελάγους φερομένη Δανάη, τάς ἑαυτῆς ἀποδυρομένη τύχας.

The metrical arrangement of the passage is uncertain, since Dionysius expressly avoids writing the poem in lines, remarking that if it is written according to the divisions not of poetry, but of prose, the poetical rhythm escapes us—*λήσεται σε ὁ θυμὸς τῆς ᾠδῆς καὶ οὐ γέξεις συμβαλεῖν οὔτε στρόφην οὔτε ἀντίστροφον οὔτε ἐπωδόν*. From the last words we gather that the song was choral with the usual strophical system. As there is no correspondence distinctly traceable between any two parts of the fragment, Bergk and Schneidewin and others conclude that it consists of an antistrophe and epode, though where the latter begins is uncertain. Line 13 seems the most natural point, and is consequently chosen for the purpose by Schneidewin and by Bergk in his earlier edition, though in his last he places the epode back to l. 10.

The song is generally regarded as part of a Threnos, though, as is pointed out on p. 12, it does not follow that it was sung on the actual occasion of the burial. For the choral form taken by a Threnos, *v.* p. 24; and for the introduction of a mythological episode, *v.* p. 19. Schneidewin conjectures that the reference to Perseus is to be explained by assuming that the song was written either for the Scopadae or Aleuadae with whom Perseus was a domestic hero. (Cf. Böckh on Pind. *Pyth.* x.)

l. 1, etc., 'What time in the fair-wrought chest the blast of the wind and the heaving ocean dismayed her with terror, her cheeks bathed in tears she cast her loving hand around Perseus', etc.

In this doubtful passage I have followed Schneidewin who in l. 2 has altered μὴν to μιν, and in l. 3 οὔτ' to οὐκ. In l. 3, ἤριπεν is Brunck's conjecture for ἔρειπεν. It is true that ἔρείπω in the 2d Aor. is usually intransitive, but Schneidewin quotes Hdt. ix. 70 for a transitive use, ἐπέβησαν τοῦ τέλγεος καὶ ἤριπον.

Certainly in the reading given ἄδ. παρειαίς is an unusually bold example of the 'comitative' dative. In none of the other cases quoted, *e.g.* in Monro's *Hom. Gr.* p. 99, is this dative so isolated from the rest of the sentence.

l. 5. αὐτως, Mehlhorn for αὐταῖς, or αὖτε εἰς (Athen. ix. 396 E); Casaubon ἄωτεῖς 'thou sleepest', which would be awkward before κνώσσεις in the next line; Schneidewin ἀωρεῖς 'thou heedest not'.

l. 6. στήθεϊ Schneidewin: in Dion. Hal. we have the unintelligible θεῖθει, in Athen. *l.c.* γὰρ. δ' ἤτορι, which is objectionable since the dative of ἤτορ is not elsewhere found in classical Greek. Bergk λάθει.

l. 7-8. νυκτιλαμπεί. . . ταθείς 'as thou liest outstretched in the dark gloom that illumines the night'. νυκ. ὄν. 'tenebrae quales noctu

lucent (h. e. σκότος)', Schneidewin, as if the gloom at night plays the part of the light by day. Compare *Oed. Tyr.* 419, βλέποντα νῦν μὲν ὄρω, ἔπειτα δὲ σκότον, and *Eur. Hel.* 518, μελαμφαῆς ἔρεβος. Bergk accepts Ilgen's νυκτὶ ἀλαμπεί, remarking that hiatus is frequent in Simonides (cf. l. 3).

ταθεῖς Schneidewin, for τάδε εἰς.

l. 9. Bergk's reading ἄλμαν followed by τεᾶν κομᾶν (Ahrens for τεᾶν κόμαν) is too attractive to be resisted. 'Thou heedest not the deep briny-waters above thine hair as the wave rolls by.' The usual reading is αὐαλείαν . . . τεᾶν κόμαν κ.τ.λ. 'Thou heedest not the wave as it rolls past thine uncombed, thick hair, high above.' The employment of the two epithets αὐαλείαν and βαθείαν without a conjunction would be hardly justifiable in this instance; αὐαλείαν would stand in an undeservedly emphatic position, and βαθείαν would be a curious epithet to apply to the hair of the new-born Perseus.

l. 11. φθόγγον Bergk, on the authority of 3 MSS., for φθόγγων.

l. 12. πρόσσωπον καλόν, if correct, must mean 'beautiful child that thou art'. As some MSS. give πρόσ, καλόν προφαίνων, various conjectures have been made, e.g. πρόσ, καλ. προφαίνων Ahrens, πρόσ, κλιθὲν προσώπῳ Bergk.

l. 13. δημάτων, genit. as if ὑπείχες οὔας = ὑπήκουες.

l. 14. κέλομαι εὖδε, the pause accounts for the hiatus. Cf. Pratinas *Dithyr. Poets* i. 16.

ll. 15-16. εὖδε κ.τ.λ. Doubtless the poet, as the commentators point out, is pathetically imitating the style of the βαυκάλημα or Cradle-song. Compare the beautiful lullaby in Theocr. xxiv. 7-9:

Εὖδετ' ἐμὰ βρέφεα γλυκερὸν καὶ ἐγέρσιμον ὕπνον·
εὖδετ' ἐμὰ ψυχὰ δυ' ἀδελφεῷ εὖσοα τέκνα·
ὄλβιοι εὐνάζοισθε καὶ ὄλβιοι αῶ' ἴκοισθε.

l. 17. Μεταβουλία 'change of purpose' on the part of Zeus. Bergk's μεταβολία would rather signify 'change of circumstances', the prayer for which could hardly be called θαρσαλέον ἔπος. With ματαιοβουλία, the usual reading, the sense would be 'may the counsels of my foes fail'.

Schneidewin remarks that the ray of hope displayed in this line is intended as a consolation to those for whom Simonides was writing.

l. 18. In lengthening the last syllable of θαρσαλέον before ἔπος, we need not assume that Simon. was conscious of the influence of the old Digamma. He is more probably simply imitating a constant Epic usage (e.g. *Il.* vii. 35, xii. 737, xxiv. 744, etc.) due, of course, to the influence of the old *F* in ἔπος, but it does not follow that Simonides was aware of the fact.

l. 19. τεκνόειν δίκαν, so Mehlhorn, with the exception of the ν ἐφελκυστ. which I have added for the improvement, as I think, of the metre. Schneidewin takes δίκαν to mean 'for the sake of' my

VIII. Πολλὸς γάρ. Stob. *Flor.* cxxi. 1.

A good example of the force of the perfect *τεθνάναι*, 'Long is the time for us to lie dead', 'Long is the time after death'.

ETHICAL SUBJECTS

IX. The arrangement of this poem must always be a matter of uncertainty. I have with some hesitation followed Bergk, who with no very considerable violence to the text of Plato, wherein amplification and paraphrase are entangled with quotation, has reproduced a monostrophic song, which, even if not entire, is yet sufficiently complete in itself, exhibiting a regular and simple metrical system, and an intelligible succession of ideas.

The poem is pieced together from scattered quotations in Plato's *Protag.* 339-346, where it is discussed and criticised in detail. The quotations occur as follows:—Protagoras first cites ll. 1-2, 'ἄνδρα . . . τετυγμένον' (339 B), in apparent contradiction to which he quotes a passage further on in the poem (*προϊόντος τοῦ ἄσματος*) 'οὔδε μοι ἐμμελῶς . . . ἔσθλον ἔμμεναι', ll. 7-9. The object of the discussion in Plato is to reconcile, if possible, these two passages with each other. Socrates, who eventually undertakes the task, remarks that Simonides' comment on the dictum of Pittacus is that he misapplies the term *χλεπόν* to what is really *ἀδυνατόν*, namely, the task of always maintaining one's virtue (*ἔμμεναι* as distinct from *γενέσθαι*); God alone can attain to this, 'θεὸς ἂν μόνος . . . καθέλη', ll. 10-11 (344 C), to which is added (344 E), 'πράξαις . . . κακῶς', ll. 12-13, and in 345 C, a paraphrase from which commentators obtain l. 14 (*v. note ad loc.*).

All these remarks of Simonides, Socrates proceeds, are directed against Pittacus, καὶ τὰ ἐπιόντα γε τοῦ ἄσματος ἐτι μάλλον δηλοῖ φησὶ γάρ· 'Τοῦνεκεν . . . μάχονται', ll. 15-21 (345 C, D).

Lastly are quoted (346 C), though without their position in the song being indicated, the lines 'ἔμοιγ' ἔξαρκεῖ ὅς ἂν μὴ κακός ἦ . . . μέμικται,' ll. 2-7 (the first two words and *μὴ* are omitted by Bergk, *v. note ad loc.*). Now Socrates regards, or at any rate applies, these words as a personal explanation from Simonides to Pittacus, thus: 'I don't blame you, Pittacus, out of a cavilling spirit (ὅτι εἰμί φιλόψυχος), since I am quite satisfied with mediocrity and am not φιλόμωμος. But your mistake is too serious (περὶ τῶν μεγίστων ψευδόμενος) even for me to condone.'

At first sight then it would appear that, wherever these words are to be placed, they must come somewhere after the mention of Pittacus (l. 8, etc.). Bergk, however, is with little doubt right in urging that Socrates for his own purposes is applying the words of Simonides in a manner not warranted by the poet. This point once granted, the position assigned to the lines by Bergk is far the most suitable, and they thus fill up what would otherwise be a gap in Strophe α'. Hermann, followed by Schneidewin, treats the lines as forming

an epode, occurring after φιλέωσι (l. 14 above); Hartung, preserving the monostrophic arrangement, places them in a final and additional strophe δ'.

The poem, Plato tells us, 339 A, is addressed to Scopas of Thessaly (v. Biog. Simon. p. 199), and it is generally considered, though with little reason, to form part of an Epinician ode. Bergk, not accepting this view, regards the poem as complete, with the exception of the exordium, or first strophe, dedicating the song to Scopas. Socrates insists that throughout the whole song Simonides' object is to confute Pittacus (σφόδρα καὶ δι' ὅλου τοῦ ᾄσματος ἐπεξέρχεται τῷ τοῦ Πιττάκου ξήματι, 345 B, cf. 344 B)¹; since he hoped (ἄτε φιλότιμος ὢν ἐπὶ σοφίᾳ) by successfully opposing and improving upon the dictum, or γνώμη, of one of the Seven Sages, to establish his own reputation for pithy wisdom of the Laconian order (βραχυλογία τις Λακωνική, v. *Protag.* 343 A, B, C). His mode of attack hardly wins him respect, since he wilfully distorts an obvious truism of Pittacus, so as to render it liable to hostile criticism. We may perhaps find some excuse for the poet if we regard him as writing for a patron, the extenuation of whose vices required no small ingenuity. The song was evidently well known and much admired (see *Protag.* 339 B, and 344 B).

Strophe α'.—'Ever to reach perfection is indeed hard. We must be satisfied with mediocrity in a man; plenty fall short even of that.'

ll. 1-2. The emphasis in the sentence, if Socrates be right, is on γένεσθαι, 'to become,' i.e. ever once to reach the level of virtue, in contrast with ἔμμεναι, l. 9, signifying 'to keep oneself up to the standard.' Ἀλαθέως is explained by Socrates (343 E) as ὑπερβατόν, or transposed, belonging, he says, not to ἀγαθόν, but to χαλεπόν—'the real difficulty is, etc.,' in contrast to the 'difficulty' of Pittacus, which is not a difficulty at all, but a sheer impossibility. Socrates will not of course allow that virtue could be anything but genuine or real, and thus the epithet as attached to ἀγαθόν would be meaningless. Simonides, however, was probably not so particular in his phraseology.

Τετράγωνος is explained, Schneidewin says, by χερσίν . . . γόφῳ 'sound all round, alike in mind and in body'. Compare Hor. 2 *Serm.* vii. 86,

'Fortis et in se ipso totus teres atque rotundus.'

l. 3. Most editors, employing a different metrical arrangement, insert the words given by Plato, 'ἐμοίγ' ἔχαρξαι,' but as the quotation occurs in the midst of an imaginary address from Simonides to Pittacus (346 C), Bergk may well be right in rejecting the words from the text. He deals similarly with 'οὐ γὰρ εἰμι φιλόμωμος,' which occur

¹ The words δι' ὅλου τοῦ ᾄσματος seem to show that we have before us nearly the entire song, or at any rate leave little room for the subjects proper to an Epinician Ode, as some suppose this to be.

in Plato after *μωμήσομαι*. He also, *metri causa*, omits *μή* before *κακός*, urging that it is easily supplied from *μηδ' ἄγαν ἀπάλαμνος*.

εἰδώς . . . *δίκαν*, 'with justice in his heart,' like the Homeric *κεδνὰ, ἀθεμίστια, εἰδώς*, etc.

l. 4. *ύγλης* sc. *ἐστι*. οὐδὲ *μή* *μιν* Bergk, for οὐ *μή*.

l. 5. I have followed Mucke in retaining *μωμήσομαι* (Schneidewin and Bergk *-άσομαι*). He compares *μωμεῖν*, Hesiod *Op.* 754, and *μωμεῦνται*, Theogn. 369, from a stem *μωμε-*.

l. 7. *πάντα*, etc., *i.e.* 'We may call those virtuous who display no flagrant vices.' See *Protag.* 346 D, τὰ μέσα ἀποδέχεται ὥστε *μή* *ψέγειν*.

For the Homeric *τοῖσι τε*, *v.* Monro's *Hom. Gr.* p. 243, 'τε is used when the relative clause serves to describe a class,' and pp. 184, 186. Cf. note on Sappho XXXVII. l. 4, and Anac. XXIV.

Strophe β'.—'Pittacus should not have said it is "hard" for a man to maintain his virtue; it is not "hard," but impossible, for man's virtue varies with his fortune, and is therefore dependent entirely on the favour of the gods.'

l. 8. *ἐμμελέως* sc. *εἰρημένον* from l. 9.

l. 9. *φᾶτα*, a Doric form of *φῶτα*. This word is of uncertain origin, so it is hardly safe to compare Dor. *πρᾶτος* = *πρῶτος*, from *πρόατος*.

ἔμμεναι . . . Simonides, according to Socrates, understands this to mean *γενόμενον* (*ἀγαθόν*) *διαμένειν ἐν ταυτῇ τῇ ἔξει, καὶ εἶναι ἄνδρα ἀγαθόν* (344 c.), as if Pittacus was speaking of never exhibiting any trace of vice or imperfection—an ideal which, Simonides remarks, is superhuman.

l. 11. *ὄν*, Bergk for *ὄν ἂν* (*metri causa*). See Monro's *Hom. Gram.* p. 204. '(In conditional Relative clauses) the *pure* Subjunctive (*i.e.* without *ἂν* or *ζέν*) is used when the speaker wishes to avoid reference to particular cases, especially to any *future* occasion or state of things. Hence the governing verb is generally a Present or Perfect Indicative.' All this is true of the present instance.

l. 12. *πράξαις*, *Lesb. Dial.* p. 83.

l. 13. *τι* is added by Bergk to complete the line. He remarks that it may easily have fallen out in the text of Plato, as it is succeeded by the word *τίς* (345 A).

l. 14. Plato's paraphrase runs—*ἐπὶ πλείστον δὲ καὶ ἄριστοί εἰσιν οὓς ἂν οἱ θεοὶ φιλῶσιν*. In the above text *κατίπλειστον* is Blass' suggestion, the rest Hermann's. Bergk diverges too far from the paraphrase. *Θεοὶ* must be scanned as monosyllabic. *Φιλέωσιν* (trisyllabic) is more correct than *φιλωσιν*, since the choral poets do not contract *ε-ω*, cf. p. 80.

Strophe γ'.—'I therefore will never seek idly for that impossibility, a blameless man. All meet with my esteem who do not plunge wilfully into vice—for when circumstances drive men to it, they cannot help themselves.'

l. 15-17. 'I will never fling away upon an idle hope my span of life to render it void, seeking what can never be a blameless man (among) all of us who,' etc.

l. 16. *κενίαν* Buchholz takes not with *ἐλπίδα* but with *μοῖραν*, as a proleptic epithet. *Βαλέω* is dissyllabic.

εὐρουέδους, etc., on the model of the Homeric 'οἱ ἀρούρης καρπὸν ἔδουσι.'

l. 18. 'Festive haec addita', Schneid. Ὕμνιν, the Scopadae or an imaginary audience (See *Lesb. Dial.* for Ὕμνιν and ἐπαίνημι, l. 19.), Socrates remarking that Simonides is purposely imitating Pittacus' own dialect (346 E); cf. *πράξαις* in l. 12.

l. 20. *ἐκὼν* Socrates (345 D and E) professes to take not with *ἔρδῃ* but with *ἐπαίν. κ. φιλέω*; for, he urges, a wise man like Simonides would never speak of a man voluntarily pursuing vice. Doubtless the philosopher is ironical in putting into the head of the poet his own favourite doctrine of the involuntariness of vice.

X. Ἔστι τις λόγος κ.τ.λ. Clem. Alex. *Strom.* iv. 585, in illustration of the text, 'Every one who believeth on him shall not be ashamed'.

l. 3. *θειῶν* Bergk, for *θυάν*, Schneid. *θεάν*.

l. 4 *seq.* 'Neither is she visible to the eyes of all mortals, save to him in whom the soul-consuming sweat issueth from the inmost pores, and who cometh to the topmost height of manhood.' Surely this is a more natural interpretation than that of Schneidewin (whose text I have followed), 'Neque conspicuus est inter homines, nisi cui, etc.', 'nor is any one conspicuous among men save him in whom, etc.' Bergk in this passage departs too far from the original.

For the myth, see Hesiod, *Works and Days*, 287 *seq.*

XI. Οὐ τις ἀνεῖ θεῶν. Theoph. *ad Autol.* ii. 8.

I have adopted Bergk's conjecture of *ἐστι θνατοῖς* for *ἐστιν ἐν αὐτοῖς*.

With ll. 1-2 compare Diagoras, *Dithyr. Poets* III. α, l. 3.

XII. Τίς γὰρ ἀδονᾶς ἄτερ κ.τ.λ. Athen. xii. 512 c. καὶ οἱ φρονημώτατοι καὶ μεγίστην δόξαν ἐπὶ σοφίᾳ ἔχοντες μέγιστον ἀγαθὸν τὴν ἡδονὴν εἶναι νομίζουσιν. Σιμωνίδης μὲν οὕτως λέγων κ.τ.λ.

With this passage, cf. Pind. *Frag.* 92. (Böckh), 'Μηδ' ἀμαύρου τέρψιν ἐν βίῳ πολὺ τοι | φέρτιστον ἀνδρὶ τερπνὸς αἶων.' Schneidewin, with some reason, supposes that the words of Simonides, like those of Pindar, were addressed to his patron Hiero. If so, *ποιὰ τυραννίς* is an especially appropriate illustration.

In this passage, as in the next, we recognise the signs of the approaching contest of the Philosophers over the Summum Bonum.

XIII. οὐδὲ καλᾶς σοφίας κ.τ.λ. Sextus Emp. *Adv. Matth.* xi. 556 Bekk., Schneidewin restoring the *Oratio Recta*.

Compare the address to Ὑγίεια, p. 253, and Scol. IX.

XIV. Gnostic passages.

(α.) Stob. *Flor.* cxviii. 6. Compare, of course, Horace's 'Mors et fugacem prosequitur virum', 3 *Od.* ii. 14.

For the choreic dactyl — ∪ in this and the following passage instead of the cyclic, ∪ ∪ see *Metre*, pp. 63-4.

(b.) Schol. Soph. *Aj.* 375. Cf. Hor. 3 *Od.* xxix. 47; Agathon ap. Arist. *Ethics*, vi. 2:

Μόνου γὰρ αὐτοῦ καὶ θεὸς στερίσκεται
ἀγένητα ποιεῖν ἄσπ' ἂν ἢ πεπραγμένα.

(c.) Aristid. II. 192. Translated by Horace in 3 *Od.* ii. 25, 'Est et fidei tuta silentio | Merces'. Comp. Pind. *Frag.* xi. β', ἔσθ' ὅτε πιστοτάτα σιγᾶς ὁδός.

For the *Epitrits* in this and the following fragments, *v. Metre*, pp. 66-7.

(d.) Stob. *Eclog.* ii. 10. Cf. *Il.* vi. 234, 'Γλαύκη . . . φρένας ἔξελετο Ζεύς.' Schneidewin takes the words to be a Simonidean excuse for a patron's misconduct.

(e.) Schol. Eur. *Or.* 236 (κρείσσον δὲ τὸ δοκεῖν, καὶ ἀληθείας ἀπῆ).

(f.) Plut. *An seni resp. sit ger.* c. 1. Thus πόλις appears to signify not mere 'civic life', but 'political life', 'the holding of political office'.

EPINICIAN SUBJECTS

Many of the fragments from Simonides are quoted from Epinician Odes, *e.g.* No. XXI. *seq.*; but I have placed under the above heading only such as relate to the special subject of such songs. Others I have classified in the manner that appeared to me most suitable.

XV. Οὐδὲ Πολυδεύκης βία x.τ.λ. Quoted by Lucian *pro Imag.* c. 19, in *Oratio Obliqua*, οὐδὲ Πολ. βίαν φήσας ἀνατείνασθαι ἂν αὐτῷ ἐναντ. τὰς χεῖρας x.τ.λ. I have retained the article, which Bergk and Schneidewin omit, with different metrical arrangements. Simonides, as appears from Lucian, is addressing Glaucus, who won a boxing victory at Olympia with the 'ploughshare blow', *v. Pausan.* vi. x. 1. Simonides' somewhat irreverent estimate of his powers savours perhaps rather of a later period in the art of encomium among the Greeks (cf. *Miscell.* xiv, xv.), and Lucian is surprised that such language brought no discredit either upon the poet or the athlete.

In l. 1. the metre would be decidedly simplified by reading Πωλυδεύκης, a Doric form which occurs in Append. Alcman, No. 23, l. 1. The resolution of the arsis of a spondee is most unusual until a later period. Cf. on No. xvii. l. 4.

XVI. Τίς δὴ x.τ.λ. Quoted by Photius 413, 20 under *περιαχειρόμενοι*, to illustrate the custom of showering down flowers and garlands upon a victorious athlete; a custom, he adds, supposed to have originated at the time of Theseus' triumphant return after slaying the Minotaur. The lines are addressed to Astylus, a runner of Crotona, who at three successive meetings won the prize at the Olympic games. On one occasion, to please Hiero, he allowed himself to

be proclaimed a Syracusan, a disloyalty for which he was disgraced at Crotona. Pausan. VI. xiii. 1.




τίς δῃ . . . ἀνεδήσατο, 'which of the men of this day ever garlanded so many victories with leaves of myrtle or chaplets of the rose?' A fine metaphor, Pindaric in its boldness.

l. 3. ἐν ἀγῶνι περιπλ., the local contests in which a young athlete first won his laurels.

XVII. Ὅς δουρὶ πάντας κ.τ.λ. Athen. iv. 172 E, Σιμωνίδης . . . περὶ τοῦ Μελέαγρου κ.τ.λ. The passage probably belongs to an Epinician Ode in honour of a victory at casting the javelin.

l. 4. Ὅμηρος; as no reference to the subject in Homer is known, Schneidewin supposes that Simonides is thinking of some cyclic poet.

Στασίχορος, v. Append. Stesich. No. 3. Θρώσκων μὲν γὰρ Ἀμφιάραος, ἄκροντι δὲ νίκασεν Μελέαγρος, quoted by Athen. *l.c.* The tribrach in the fifth foot in place of a dactyl or trochee in $\frac{4}{3}$ -time is very unusual and not easy to account for. See Schmidt (*Rhythmic and Metric of the Class. Languages*, p. 42) who decides that the final short syllable is rhythmically equivalent to a long syllable, though if it were actually long, as in λέγομαι, an undue emphasis would be given to the thesis (arsis in Schmidt's terminology). He gives the musical notation thus

 It is perhaps simpler to assign to the third syllable its usual value, and to regard the first two syllables as a resolved form of the syncopated syllable . The musical notation corresponding to this foot would then be 

XVIII. Ἐπέξαθ' ὁ Κριὺς κ.τ.λ. Quoted Schol. *Nubes* 1356, where Strepsiades bids his son sing this evidently well-known passage from Simonides as a parœnion (cf. *Introduct. to Convivial Songs*, p. 233).

Crius, upon whose name Simonides puns (cf. *Biog. Simon.* p. 206), was an Aeginetan wrestler (Schol. *l.c.* and *Hdt.* vi. 73), who appears to have been badly punished by the hero of Simonides' Epinician Ode. As Crius is called a παλαιστής, I fail to see why Schneidewin speaks of a boxing-contest.

l. 1. ἐπέξαθ', 'got himself well-shorn'. Hartung compares 'pectere pugnis' or 'fusti' in Plautus *Rud.* iii. 47, etc.

l. 2. εὐδενδρον Dobree, for δένδρον.

Δίος; the victory may then have been either at the Olympic or the Nemean games.

XIX. Χαίρετ' κ.τ.λ. Quoted by Arist. *Rhet.* iii. 2 (and Heracl. Pont. *Polit.* c. 25) in connection with a well-known story, illustrative alike of Simonides' cupidity and of his skill in overcoming difficulties in his subject. Anaxilas of Rhegium (or rather his son Leophron, or Cleophron, Athen. i. 3) had won the mule-chariot race at Olympia, and invited Simonides to write him an ode in honour of the occasion.

The poet, not being satisfied with the payment offered, refused on the ground that mules were unworthy of his muse. On the offer being increased he waived his objection and skilfully ignored the asinine descent of the victorious animals.

MISCELLANEOUS

XX. Τίς κεν αἰνήσεις κ.τ.λ. Diog. Laert. i. 89. Simonides is carping at a beautiful epigram by Cleobulus on Midas :

Χαλκήν πάρθενος εἰμι, Μίδεω δ' ἐπὶ σήματι κεῖμαι,
ἔστ' ἂν ὕδωρ τε ῥέη καὶ δένδρεα μακρὰ τεθῆλη,
Ἥλιος τ' ἀνιῶν λάμπη, λαμπρὰ τε σελήνη,
καὶ ποταμοὶ γε ῥέωσιν, ἀνακλύζῃ δὲ θάλασσα·
αὐτοῦ τῇδε μένουσα πολυκλαύτῳ ἐπὶ τύμβῳ
ἄγγελέω παριούσι, Μίδας ὅτι τῇδε τέθαιπται.

Bergk thinks that Diogenes is wrong in referring the words of Simonides to this epigram, since in the above the monument is of brass, while Simonides speaks of stone (l. 5). But may he not be using λίθος generally, for a monument ?

Simonides' criticisms are trivial enough (cf. No. IX. *passim*, and Biog. p. 203), even though he professes to be deprecating a certain irreverence in the exaggerated expressions of Cleobulus.

l. 1. Αἰνῶν ναέταν. Schneidewin regards these words as used contemptuously, implying a possible Carian origin. But Lindus at this time was the chief city in the island of Rhodes, and it was not Simonides' object to decry his adversary ; rather to show that, wise though the latter might be, he himself was wiser still, and able to find out the weak points in the wisdom of the sage.

l. 2. ποταμοῖσιν, Bergk for ποταμοῖς, to avoid the pentameter, which would be ill-suited for a Melic passage.

l. 3. Bergk, objecting to the epithet 'golden' being applied to the moon rather than to the sun, re-writes the line in a somewhat unwarrantable fashion.

l. 6. θαύοντι, v. *Dor. Dial.* p. 95.

XXI. I have placed XXI.-XXIII. together, as they are all descriptive of nature.

Τοῦ καὶ ἀπείρεσσι κ.τ.λ.

ll. 1-3. Tzetz : *Chil.* i. 316, περὶ Ὀρφέως. ll. 4-6. Plut. *Quaest. Symph.* viii. 3, 4, νημερία γὰρ ἡλκυῶδες κ.τ.λ. ll. 7-10. Arist. *Hist. Anim.* v. 9, explaining the expression 'halcyon days'. The three passages are very plausibly united by Schneidewin into one.

l. 2. ἀνὰ δ' ἡλκυες κ.τ.λ. There is something of bathos in the transition from the countless birds fluttering above the poet's head to the leaping fish. The idea recurs in Ap. Rhod. i. 569, where the fish are said to leap up and follow Orpheus. For the use of σύν Bergk compares Pind. *Dith. Frag.* vi. 18 (p. 289), ἀγείται τ' ὁμχαί μελειῶν σύν

αὐλαίς, but σὺν in the passage before us hardly has such a distinct meaning of 'in accompaniment to,' as it has in Pindar's Fragment. We should rather expect καλᾶς ὑπ' αἰοιδᾶς, as Herwerdt proposes, unless indeed σὺν here implies 'keeping up with', the fish following the course of the vessel in which Orpheus is singing.

l. 4. ἐννοσίφυλλος, the doubling of the nasal ν is Lesbian (v. p. 82), but the poet was probably influenced in his choice of this form by the familiar Homeric ἐννοσίγαιος.

l. 5. κιθναμέναν Schneidewin, for σκιθναμέναν.

l. 7. Bekk, *An.* i. 377, 27, refers to this passage as occurring ἐν Πεντάθλοις, so that probably we have before us part of an Epinician Ode. (See, however, note preceding No. xv.)

χειμέριον . . . μῆνα, Arist. *l.c.* tells us that these halcyon days occur seven before and seven after the winter solstice.

πινύσκη, for the metaphor implied by this word of calming the angry passions of the tempest, cf. Verg. *Aen.* i. 57, 'mollitque animos et temperat iras' (referring to Aeolus and the winds), and similar expressions in that part of the Aeneid.

ῥήματα, the η is Epic, see *Dial.* p. 78. Schneidewin and Bergk ᾠματα.

XXII. (a) 'Απαλὸς δ' ὑπὲρ κ.τ.λ.

Heiner. *Orat.* iii. 14, speaks of τὴν Κεῖαν ῥοήν sung by Simonides to the breeze, and elsewhere *Eclog.* xiii. 32, ἐκ τῆς Κεῖας Μούσης προσειπεῖν ἐθέλω τὸν ἄνεμον . . . ἀπαλὸς . . . κύματα.

I have followed Schneidewin in omitting τὴν before πρῶραν, but not in his other alterations.

(b) Ἰσχει κ.τ.λ. Quoted by Plut. *de Exil.* c. 8 (speaking of a man going into banishment) as τὰ τῶν παρὰ Σιμωνίδῃ γυναικῶν, whence Schneidewin not unreasonably conjectures that this is the cry of the Athenian women when deported to Salamis, and that the words belong to a poem by Simonides entitled 'Ἡ ἐν Σαλαμῖνι ναυμαχία.

XXIII. (a) Ἀγγελε κ.τ.λ. Schol. *Birds* 1410.

Ἀγγελε, cf. the Swallow-song (p. 246) and Notes.

κλυτά, 'shrill-voiced', cf. Pind. *Ol.* xiv. 21. κλυτὰν . . . ἀγγελίαν. Pyth. x. 6, κλυτὰν ὅπα.

ἀδουόδμου, cf. Pind. *Frag. Dithyr.* vi. l. 15, εὐδομον . . . ἔαρ.

(b) *Etym. M.* 813. 8. Δεῦτ' Schneidewin, for εὐτ'.

γλωραύγεες, cf. *Odys.* xix. 518, γλωρηὶς ἀηδῶν, and M. Arnold's Hark to the nightingale, the tawny-throated'.

XXIV.

A. SONG AND DANCE.

For Simonides' skill in the orchestric art, see p. 206.

(1) Plut. *Sympos.* ix. 15. 2. Αὐτὸς γοῦν ἑαυτὸν οὐκ αἰσχύνεται περὶ τὴν ὄρχησιν οὐχ ἥττον ἢ τὴν ποιήσιν ἐγκωμιάζων. Ὅταν δὲ γηρώσῃαι νῦν ἐλ ὄρχ. οἶδα κ.τ.λ.

ll. 1-2. I have followed Schneidewin's text in ὅπα κ.τ.λ., with the exception that I have transposed οἶδα and ποδῶν, to simplify the metre. Obviously the passage requires some mention of the voice or song. Bergk in l. 2 reads ἐλαφρόν ὄρχημι' αἰοδῶ ποδῶν μίγνυμεν, and certainly the Cretic metre is well adapted to the passage.

Κρήτα, cf. Athen. iv. 181 B : Κρητικά καλοῦσι τὰ ὑπορχήματα, and p. 29. τὸ δ' ὄργανον Μόλοσσον. It is uncertain what musical instrument is implied. Athen. vi. 629 E speaks of Μολοσσική ἐμμελεια.

(2) Plut. *L.c.* ll. 3-7 are quoted separately, but as they exactly fit on to ll. 1-3, I have treated the whole passage as continuous, and placed only a comma after διώκων.

l. 2. Ἀμυκλαίαν. The penultimate is probably shortened as in Ἀγ-θαίου, Anacr. II. The fame of Laconian hounds is well known, cf. Pind. *Frag.* 73 (Böckh) : Ἀπὸ Ταυγίτου μὲν Δάκκαιαν | ἐπὶ Θηρσὶ κύνα τρέχειν πυκινώτατον ἐρπετόν; and *Midsummer Night's Dream*, 'My hounds are bred out of the Spartan kind.'

Ἀμυκλαίαν, I suppose, simply stands for Laconian, the poetical imagination dwelling upon the ancient times when Amyclae was the representative city of that district.

l. 3. κάμπυλον . . . διώκων, the dancer is of course addressed 'Keeping step with the mazy song'. Cf. *L'Allegro* :

'The melting voice through mazes running.'

Notice in this line the imitative nature of the metre, proper to a hyporchem.

l. 4. Δώτιον . . . πεδίον, an extensive plain in Thessaly near Lake Boebeis, apparently a famous hunting country. Compare again *Midsummer Night's Dream* :

'A cry more tuneable
Was never holla'd to, nor cheered with horn
In Crete, in Sparta, nor in Thessaly.'

κεροέσση Wyttenbach, for κεράσσα. For hinds with horns, cf. Anacr. XXIV. and note.

l. 5. ματεύων Schneidewin, for μανεύων.

ll. 6-7. The text here is doubtful, the original being τὰν δ' ἐπ' αὐγῇνι στρέφοιαν ἕτερον χάρα πάντα ἕτοιμον. Schneidewin ἔλ' and Hartung ἐτέρωσε and πάντ' ἄτολμον. A verb such as ἔλε (Gnomic Aorist) is required by the construction, and ἐτέρωσε supplies us with a very graphic picture of the averted head of the overtaken quarry. On the other hand, Schneidewin's πάντ' ἐπ' οἶμον is appropriate if Simonides is comparing the intricate movement of his lines and his dance to the rapid doublings of the hunted animal and her pursuer.

B. VARIETY OF SUBJECT (see p. 206).

ll. 1-3. Bergk has united two passages quoted by Aristid. ii. 513,

with the remark that the poet is praising himself, ὡς γόνιμον καὶ πόριμον εἰς τὰ μέλη.

‘For the Muse with bounteous hand grants us a taste not alone of that which is set before us, but onward goes, gathering all things to her harvest. Prithee stay (her) not, since the tuneful flute of many notes has begun sweet melodies.’

πολύχορδος αὐλός; the epithet is curious and interesting as indicating the predominance in Greek music of string- over wind- instruments, musical terms being devised primarily for the former and then applied or misapplied to the latter. Schneidewin quotes Plut. *Symp.* ii. 4: καὶ τὸν αὐλὸν ἤρμσθαι λέγουσι καὶ κρούματα αὐλήματα καλοῦσιν, ἀπὸ τῆς λυρᾶς λαμβάνοντες τὰς προσηγορίας.

ll. 4-5. Plut. *de Prof. in Virt.* c. 8 and Cram. *An. Ox.* iii. 173, 12, καλῶ σε . . . μελιτταν Μούσης, οὐκ ἀπὸ τινων θύμων καὶ δριμυτάτων ἀνθέων ξάνθον μελί μεθομένην ὡς φησὶν ὁ Σιμωνίδης κ.τ.λ. We may then assume that Simonides is comparing his Muse to a bee culling honey from every flower (cf. πάντα θερ. l. 2), and that the passage is from the same poem as ll. 1-3. Pindar speaks in an exactly similar manner, *Pyth.* x. 51 seq., in checking the diffuseness of his muse: Κώπαν σγάσσον . . . ἐγκωμίων γὰρ ἄωτος ὕμνων | ἐπ’ ἄλλοτ’ ἄλλον ὥτε μελίσσα θύνει λόγον.

XXV. (Εὐρυδίκας) Ἰσπεφάνου. Athen. ix. 396 E, in reference to the fate of the infant Archemorus. The passage is probably from a Threnos over the death of a child whose fate is paralleled in mythology by that of Archemorus (cf. on No. II.).

Bergk supplies Εὐρυδίκας, the name of the mother; Schneidewin στόματος after Ἰστ.

XXVI. Στέλεις παῖ κ.τ.λ. Quoted by Schol. Apol. Rhod. iii. 26 as one of several genealogies of Eros.

l. 1. Bergk, with some MS. authority, reads Σ. παῖ, δολόμητις Ἀφροδίτα κ.τ.λ.

δολομηγάνῳ (Bergk arbitrarily κατομηγάνῳ), is not inapplicable to Ares here, with reference to his intrigue with the wife of Hephaestus.

XXVII. ὦ ἄνθρωπε, κείσαι κ.τ.λ. Aristid. ii. 13.

Schneidewin explains this as the remark of a pugilist, elate with the slaughter of his former victims, to a new antagonist. But this is surely out of the question, since fatal results in a boxing-match were rare exceptions to the rule, and a repetition of the occurrence on the same occasion would have been abhorrent to Greek taste. The words seem rather to be contemptuously addressed to some one whose existence is a mere death in life. Cf. ἐμψυχον . . . νεκρὸν Soph. *Antig.* 1167. It should be noticed that κείσθαι constantly has the technical meaning of ‘lying in the grave’, e.g. *Antig.* 73 and 76.

TIMOCREON

I. 'Αλλ' εἰ τύγε Πausανίαν κ.τ.λ. Plut. *Them.* c. 21.

Grote, v. p. 135, remarks on this passage: 'The assertions of Timocreon, personally incensed against Themistocles, are doubtless to be considered as passionate and exaggerated. Nevertheless they are a valuable memorial of the feeling of the time, and are far too much in harmony with the general character of this eminent man to allow of our disbelieving them entirely.'

About the arrangement of these lines there is a great diversity of opinion. I have followed Ahrens and Bergk, the latter observing that these short strophes were particularly suited to songs of the 'convivial' character, such as this and the other passages from Timocreon.

ll. 1-2. τύγε, *Dor. Dial.* p. 94.

Notice δέ in the apodosis implying distinct opposition.

The poet emphasises his admiration for Aristides, as being the rival and antitype of the avaricious and corrupt Themistocles. Thus the connecting ἐπεὶ is not inappropriate.

Λευγυρίδαν, Ahrens, *Dor. Dial.* p. 214, says that this contraction appears only in comparatively late Doric, and chiefly among the Dorians of Asia Minor or the islands, who were near neighbours to the Ionians.

l. 4. Θέμισ. ἡγθαρε Λάτῳ; Schneidewin suggests that the reference is to Lato in her capacity as κουροτρόφος, the meaning being that Themist. was a rascal from his very cradle.

l. 6. κοβαλικοῖσι; Bergk's suggestion for MSS. σκυβαλικοῖσι, ββαλικοῖσι, κυμβαλικοῖσι.

l. 7. Ἰαλυσον (---υ); the poets allowed themselves freedom in the quantities of this word. In Hom. *Il.* ii. 656, it is scanned υ---υ, in Pind. *Ol.* vii. 74, υ-υυ, while in *Anth. Pal.* vii. 716. 1 we find Ἰαλύσιοι as the conclusion of a hexameter-υυυ-υ.

l. 8. ἀργυρίον, 'fortasse non sine contemptu', Bergk.

ἔβα πλέον εἰς ὄλεθρον, 'went on his accursed voyage'.

l. 10. ἰσθημί κ.τ.λ. There is an unknown reference in these lines apparently to some stingy behaviour on the part of Themistocles on his return to Greece after the expedition referred to in the previous line. Perhaps a division of the spoil captured from Medising cities or individuals took place, at which Themistocles kept the lion's share for himself, and left 'cold comfort' (ψυχρὰ κρέα) for his coadjutors.

γλοιῶς Bergk (for γελοῖως), 'stingily', as an adverb from γλοιύς, expl. by Hesych. as ἐυπαρός.

l. 12. μὴ ὥραν κ.τ.λ. 'that the day of Themistocles might be no more', i.e. that his ascendancy might come to an end.

For the hiatus Schneidewin compares Arist. *Lysistr.* 1037. Perhaps, however, μή should coalesce with the first syllable of ὄραν, and the line scanned thus :

— : — — — — — — — — — — — — — — — —

II. (α.) Μοῦσα κ.τ.λ. Plut. *Luc.* πολὺ δὲ ἀσελγεστέρα . . . βλασφημία κέχρηται μετὰ τὴν φυγὴν αὐτοῦ (Themistocles) . . . ἄσμα ποιήσας οὗ ἡ ῥγῆ κ.τ.λ.

(β.) οὐκ ἄρα Τιμοκρέων. Plut. *Luc.* with reference to the same circumstances. The meaning seems to be as follows : 'I am not the only one who has suffered for his villany (lit. lost his tail). Others, too, have turned out foxes (*i.e.* rascals).'

There is a frank avowal of his own rascality in the fragment, which is in keeping with the bitter and cynical character of Timocreon.

III. Ὡφελέν σ' ὦ, κ.τ.λ. Schol. *Achar.* 532, 'σκολιὸν κατὰ τοῦ Πλούτου.'

One would think that Timocr. is inveighing against the bribery and corruption which, as he says in No. 1., keeps him in banishment. There is however a passage in Isidor. Pelus. *Ep.* ii. 146, which seems to point to there being no such special reference in the lines : Ἔθος ἦν πάλαιον μετὰ τὴν συνεστίασιν ἄπτεσθαι λύρας καὶ ἄδειν Ἀπόλοιο, ὃ Πλοῦτε, καὶ μήτε ἐν γῇ φανείης, μήτ' ἐν θαλάσῃ.

I. I. Ὡφελεν σ' ὦ Ilgen, for ὦφελες ὦ ; he considers that the MSS. ὩΦΕΛΕΣΣΩ = ὦφελς σ' ὦ. For the impersonal construction, cf. Pind. *Nem.* ii. 6 ; ὀφείλει . . . νικᾶν Τιμονόου παῖδα, and Luc. *Dea Syr.* 25 T. ix. p. 110 ; οἷα μήτε σε παθεῖν, μήτ' ἐμὲ ἴδεσθαι ὦφελς.

ἡπίερω. Schneidewin, objecting to the pleonasm after γῇ, proposes οὐρανῷ. As a conjecture I suggest μή π' ἐπὶ γῇ, μήτ' ἐν θαλ. μήτ' ἐν ἡπίερω κ.τ.λ., *i.e.* 'Would that thou mightest not be seen upon the earth (as opp. to Ἀράταρον, l. 2), whether on sea or land.'

IV. Κηῖα με προσῆλθε κ.τ.λ. *Anth. Pal.* xiii. 31.

The lines are a parody on an epigram by Simonides, Bergk 170.

Μοῦσά μοι Ἀλκμήνης καλλισφύρου υἱὸν ἄειδε.

Υἱὸν Ἀλκμήνης ἄειδε Μοῦσά μοι καλλισφύρου.

BACCHYLIDES

I. Τίττει δέ τε θνατοῖσιν κ.τ.λ. Stob. *Flor.* iv. 3 : Βακχυλίδου παιάνων.

Commentators expend considerable ingenuity in endeavouring to restore the lost division of strophe, antistrophe, and epode. The predominance of dactyls and of the epitrit (*v.* p. 67) makes it clear that the song is in $\frac{4}{8}$ or $\frac{8}{8}$ time, and not in $\frac{3}{8}$ or $\frac{6}{8}$; so that the trochees must be scanned not — ∪ but — ∪. Altogether there is a

ring of calm but deep-felt triumph about the rhythm which is admirably suited to the subject.

The description in these lines, idealised it may be, is not without value in helping us to realise the bright and cheerful existence of the Greek citizen in time of peace. The passage was evidently a famous one among the ancients. Plutarch refers to it in his *Life of Numa*, c. 20, where he says that the blessings of peace bestowed by that king outdid even the exaggerated descriptions of the poets, and he quotes ll. 6-10 as an example. Plutarch appears to be borrowing from Bacchylides in his description of the 'feasts, plays, sacrifices, and bankets' (North) celebrated over all Italy.

l. 1. δέ τε, see *note* on Sap. xxxvii. l. 5.

l. 2. αἰδοῦν ἄνθεα, a favourite figure of speech in Pindar, e.g. ἄνθεα ὕμνων, *Ol.* ix. 48. Μελιγλώσσων, cf. Pind. *Is.* ii. 3, μελιγάρυας ὕμνους, and *id.* l. 8, μαλθακόφωνοι αἰοῖδαί.

l. 3 *seq.* The next three lines probably refer to the sacrifices and rejoicings in honour of the return of peace; or, perhaps, simply to the customary ceremonies and festivities of Greek life, kept perforce in abeyance during time of war. Similarly Εἰρήνη is addressed as δέσποινα χορῶν, *Ar. Peace*, 976. Αἴθεσθαι is the ingenious and probable reading of Dindorf and Schneidewin for ἔθεσθαι. Neue and others αἴθεται, and μέλει (l. 5). Αἴθεσθαι and μέλει are dependent on τίκτει, as if they were substantives co-ordinate with πλοῦτον and ἄνθεα.

l. 4. μήρα Buttman, ταυτερίχων Schneidewin, from a MS. reading μηρίταν εὐτερίχων. Buttman and Neue μήρα δασυτερίχων.

l. 5. αὐλῶν τε καὶ κώμων, perhaps a kind of hendiadys, the flute being the almost inseparable accompaniment of Comus-songs. Cf. p. 8 and *Dithyr. Poets* I. α, l. 10.

l. 6. αἰθᾶν, 'fiery-red', which appears to be the meaning also of αἰθῶν ἀλώπηξ, Pind. *Ol.* x. *ad fin.*

l. 7. ἴστοι, so Stob.; ἔργα, Plut. *l.c.*, in which case the second syllable of ἀράχων would be long, and the line scanned thus :

υ : — — — υ — —

With this passage Schneidewin aptly compares Theocr. xvi. 96 :

ἀράχνια δ' εἰς ὕπλ' ἀράχνια
λέπτα διαστήσαιντο, βοᾶς δ' ἔτι μηδ' ὄνομα' εἶη.

and Tib. i. 10, 50.

l. 8. εὖρω, not given in Stob., is supplied by Plutarch. Bergk needlessly inverts εὖρω and δάμναται. Notice the scansion of ἔγγεα, — — and ξίφεα, υ —.

ll. 12-13. βρίθοντι, p. 95.

ἀγυαί, 'the streets,' because of the processional choruses etc. associated with these συμπόσια; thus too are suggested the παιδικαὶ ὕμνοι, songs of love or serenades, which often formed the sequel to the banquet (see p. 8).

φλέγονται (or as Bergk suggests φλέγοντι), 'burst forth'. Cf. *Oed. Tyr.* 186, παῖν λάμπει. The metaphor as applied to song is particularly common in Pindar, e.g. *Pyth.* v. 42, σὲ δ' ἡΰκομοι φλέγοντι Χάριτες; *Nem.* vi. 37, Χαρίτων . . . ὁμόδῳ φλέγεν; *Isth.* vi. 23, and iii. 61, πυρσὸν ὕμνων.

This poem is perhaps imitated by Eurip. *Frag.* 462 :

Εἰρήνηα βαθύπλουτε . . .
 δέδοικα μὴ πρὶν πόνοις
 ὑπερβάλῃ με γῆρας,
 πρὶν σὺν χάριεσσιν ὥραν προσιδεῖν.
 καὶ καλλιχόρους αἰοιδάς
 φιλοστεφάνους τε κώμους.

II. Γλυκεῖ' ἀνάγκα κ.τ.λ. Athen. ii. 39 E.

Neue is of opinion that this poem is a Scolion. He regards it as choral (cf. Pind. *Frag.* XI. note, and p. 24), and endeavours to distinguish strophe and antistrophe. But surely the lines with their easy and regular metre fall beautifully into the form of the 4-line stanza of monodic song.

The poem should be closely compared with Pindar IX., and we can hardly help assuming that one of the two poets borrowed from the other. Yet their treatment of a similar subject is markedly distinct, Dissen characterising Pindar's song as 'nervosior, ingeniosior, sublimior'. Admitting this, I should be inclined, on the other hand, to say that the passage from Bacchylides is 'elegantior, pulcrior, suavior', etc., and that Pindar's sublimity is in this instance a little out of place. Horace has closely imitated this fragment in 3 *Od.* xxi. 12 seq.: 'Tu lene tormentum ingenio admove. . . Tu spem reducis . . . addis cornua pauperi', etc. But the spirit of Bacchylides' poem is, I think, best displayed in the lines of Burns' *Tam o' Shanter*:

'Kings may be rich, but Tam was glorious,
 O'er all the ills of life victorious.'

II. 1-3. 'Sweet compulsion speeding from the cups fires my soul with love.' The word ἀνάγκα (cf. Pind. *Nem.* ix. 51, βιατὰν ἀμπελου παῖδα) simply implies that wine takes away from men freedom of thought and action. Schweighäuser's explanation is unsuitable, 'vis illa, qua . . . calices hominem . . . attrahunt ad se'. Casaubon, objecting to the omission of the preposition ἐκ or ἀπό before κυλίκων, reads γενομένη, Bergk ἐσσυμενά, which mars the beauty of the passage. Jacobs connects ἀνάγκα κυλίκων together. 'Blanda illa potandi necessitas,' or 'lene tormentum quod admovent calices' (Ilgen).

Θάληπσι, Schem. Ibyc., = θάλησι, cf. on Ibyc. v. This case Bergk regards as parallel to the Lesbian φάλησι, and the like, on the strength of a form θαλπίω mentioned by the grammarians. Κύπριδος, cf. the 'material genitives' 'πρῆσαι πυρός,' 'πυρὸς δηλοῖο θέρηται' (*v.* Monro's *Hom. Gr.* p. 107). In l. 3 the MSS. give Κύπριδος· ἐλπίς δ' αἰθύσσει φρ.

Erfurdt corrects to Κύπριδος δ' ἐλπὶς διαιθύσσει φρ., but Ilgen reasonably urges that Κύπριδος ἐλπὶς is out of place, as we require rather 'spes in universum', cf. Hor. *l.c.* and 4 *Od.* xii. 19. Neue's Κύπριδος· ἐλπίδι δ' αἰθύσσει φρ. is not in accordance with what appears to be the metrical scheme; Bergk's Κύπρις ὥς· ἐλπὶς γὰρ αἰθ. φρ. is very flat. I have conjecturally written in the text Κύπριδος· κ' ἐλπὶς διαιθύσσει κ.τ.λ., for if δ' αἰθύσσει became substituted for διαιθύσσει, κ(αὶ) would naturally be dropped as unnecessary. For the elision of καὶ, cf. Scol. I. l. 2.

l. 4. ἀμμιγνυμένα, Neue -ας (with φρένας) to avoid the repetition in sense of σευομένα κυλίτων.

Διον. δῶροις, cf. Hes. *Theog.* 975, 'Διωνύσου δῶρ' ἐσαειράμενος' and *Il.* iii. 54, 'δῶρ' Ἀφροδίτης.' The expression appropriately attaches itself to deities associated with pleasure.

l. 5. ὑψοτάτω πέμ. μερ., *i.e.* raises men's thoughts to a higher level, as is explained by what follows. For this sense of μερίμνας Mehlhorn compares Pind. *Pyth.* viii. 92.

l. 6. αὐτίγ' ὁ μὲν, so Bergk for the unmetrical αὐτός μὲν· ὁ μὲν refers to the drinker rather than to οἶνος or Διόνυσος, as Bergk explains it.

λῦει as in *Il.* xxiii. 513, *Odyss.* vii. 74.

l. 8. Cf. Hor. 2 *Od.* xviii., 'Non ebur neque aureum | mea renidet in domo lacunar,' and *Odyss.* iv. 71, φράζω . . . Χαλκοῦ τε στεροπὴν καὶ δώματα ἡγήνεντα | Χρυσοῦ τ' ἡλέκτρου τε καὶ ἀργύρου ἡδ' ἐλέφαντος.

l. 9. πόντον is conjecturally supplied by Erfurdt, Bergk καρπὸν.

III.-XII. ETHICAL PASSAGES

I have grouped together under this heading fragments, belonging to various classes of Melic poetry, which contain reflections upon human life or destiny (*v.* p. 223).

III. Stob. *Ecl. Phys.* I. v. 3.

l. 4. νέφος in this metaphorical sense is used specially of evils (cf. νέφος πολέμοιο, νέφος στεναγμῶν, etc.), and therefore refers in this passage only to Ἄρης and στάσεις, not also to ὄλβος. Thus, although the poet's theme is that men's lot is entirely in the hands of fate, he implies also, as he does more directly in the succeeding passages, that this lot is a hard one.

l. 5. γαῖαν Böckh, for γᾶν.

IV. Ὀλβιος ᾧτινι κ.τ.λ. Stob. *Flor.* ciii. 2 and xcvi. 27, both passages being from the same Epinician Ode.

For the trochees in $\frac{1}{2}$ -time in this and many of the subsequent passages cf. on No. I.

l. 1. ᾧτινι, altered by Neue to ᾧτε, but θεός may be scanned as a monosyllable. Καλῶν, Neue suggests κακῶν, the sense then being 'happy the man in whose life the inevitable evil is tempered also with good'.

- l. 2. The last syllable of τύχα coalesces with the first of ἀφνειόν.
 ll. 3-6. Bergk refers to Cic. *Tusc. Quaest.* i. 48, where the same sentiment is ascribed to Silenus.

V. Παύροισι δὲ θνατῶν κ.τ.λ. Clem. Alex. *Strom.* vi. 745.

- l. 1. δαίμων ἔδωκε, so Neue for τῷ δαίμονι δῶκεν.
 l. 2. πράσσοντας ἐν καίρῳ, apparently 'faring prosperously', but such a signification of ἐν καίρῳ is doubtful. Perhaps we should read εὐκαίρως.

VI. Πάντεσσι θνατοῖσι κ.τ.λ. Stob. *Flor.* xcvi. 25, from a Prosodion.

VII. Εἷς ὅρος κ.τ.λ. Stob. *Flor.* cviii. 26, from a Prosodion.

- l. 2. διατ. δύνατ. Dindorf, for δυνατ. διατ.
 l. 3. The MSS. have οἷς δὲ μυρία μὲν ἄμφ. φρ. Stephanus ᾧ δὲ Neue μέριμνα.
 ll. 4-5. The MSS. have τόδε (or τὸ δὲ) παρόμαρτε νύκτα μελ. γάρ. ἄνοι ἄπτεται κίαρ. The reading in the text is that of Grotius; Böckh αἰὲν ἰάπτεται. The subject in this clause is changed from μέριμνα to ὅς, implied in ᾧ (l. 3).

ll. 7-8. Quoted by Stob. *l.c.* 26, also from a Prosodion, and the commentators agree that it belongs to the same poem as ll. 1-6. The line is nearly in metrical accordance with l. 1, and may have been the commencement of the antistrophe.

ἄπρηκτα Böckh, for ἄπρακτα, *v.* on Simonides v. 1.

VIII. Ὡ Τρωῆς κ.τ.λ. Quoted by Clem. Alex. *Strom.* v. 731, from 'Ὁ Λυρικός.' They are ascribed by Sylburg to Bacchylides on the strength of the words of Porphyrio ad Hor. *1 Od.* xv., 'Hac ode Bacchylidem imitatur; nam ut ille Cassandram fecit vaticinari futura belli Trojani, ita hic Proteum.'

On the other hand it may be noticed that the sentiments here are contrary to the tone elsewhere adopted by Bacchylides with regard to the inevitable woes which the deity brings upon mankind.

l. 2. ἀλλ' ἐν μέσῳ κ.τ.λ. Cf. Ar. *Ethic.* i. 9 on Εὐδαιμονία, 'εἴη δ' ἂν καὶ πολύκοινον'.

l. 4. ἀγνάν coming after ὅσιαν is rejected by Neue. Bergk reads ἀγνᾶς.

l. 5. ὀλβίων παῖδες κ.τ.λ. Cf. *Il.* vi. 127, 'Δυστήνων δέ τε παῖδες ἔμῳ μένει ἀντιόσιν.' But in Homer the emphasis is on the misery of the bereaved parents; ('Unhappy are the parents whose sons oppose my might'); while in this passage the notion is perhaps that the happy lot is inherited by children from their parents—'Sons of blessed parents are they who find justice as the partner of their home.'

With the Epic usage of εὐρόντες (= οἱ εὐρ.) Neue compares Pind. *Ol.* ii. 86, σοφὸς ὁ πολλ' εἰδὼς φῦα μαθόντες δὲ κ.τ.λ.

IX. Λυδία γὰρ λίθος κ.τ.λ. Stob. *Flor.* xi. 7, from a Hyporchem, and on a gem (Caylus *Rec. d. Ant.* t. v. tab. 50. 4) thus :

ΛΥΔΙΑ
ΛΙΘΟΣΜΑ
. . . ΕΙΧΡΥ . . .
ΑΝΔΡΩΝΔΑΡ . . .
. . . ΙΑΤΕΠΑ . . .
-ΗΣΤΕΛΕΓ' . . .
ΑΛΗΘΕΙΑ.

I. 1. Λυδία λίθος, 'the Lydian touchstone'. It should be borne in mind that gold was one of the earliest sources of wealth in Lydia. The metaphor is a favourite one, cf. Scol. XXV., ἐν λιθίναις ἀκόναϊς κ.τ.λ., and Simonides 175 (Bergk), 'οὐκ ἔστιν μείζων βάσανος χρόνου οὐδενὸς ἔργου'.

I. 2. σοφίαν τε παγκρατῆς ἔλ. So Salmasius for σοφία τε παγκράτης τ' ἔλ., the reading on the gem, and in the MSS., though there is some authority for σοφίαν.

Neue retains σοφία τε παγ. τε, interpreting σοφία as 'poetic skill' (cf. on Sapph. XVIII.), so that the whole expression = 'a poet who speaks the truth'. That men's achievements require song to display their full glory is a favourite theme of Pindar's (*e.g.* *Ol.* x. 91). But in this passage, with Neue's reading, σοφία need be no more than 'wisdom', 'power of discrimination', and ἀλζύθεια perhaps 'the force of truth', as in the expression, 'magna est veritas'. With the whole passage cf. Eur. *Med.* 561 :

Ω Ζεῦ, τί δὴ γρυσοῦ μὲν ὃς κίβδηλος ᾖ κ.τ.λ.

X. Πιστὸν φάσομεν κ.τ.λ. Plut. *de Audiend. Poet.* c. 14.
πιστ. φάσομ. Böckh, for φάσωμεν πιστόν.

XI. 'Ως δ' ἄπαξ εἰπείν κ.τ.λ. Stob. *Flor.* x. 14, from an Epinician Ode. Cf. Pind. *Pyth.* iii. 54, κέρδει καὶ σοφία δέδεται.

XII. Ὅργαι μὲν κ.τ.λ. Zenob. *Prov.* iii. 25, and Hesych. *s.v.* δόγχοι. A similar passage is attributed to Alcman, *v.* Bergk, vol. iii. p. 193.

MISCELLANEOUS PASSAGES

XIII. Οὐ βοῶν πάρεστι κ.τ.λ. Athen. xi. 500 B, with the words ποιούμενος (Βακχyl.) τὸν λόγον πρὸς τοὺς Διοσκουόρους, καλῶν αὐτοὺς ἐπὶ ξενίᾳ (or ξένια). The lines would therefore form part of a banquet Paean (*v.* pp. 13 and 232). Notice that the invitation to the gods is in no way different from an invitation to an honoured mortal friend. Horace appears to be imitating this song in 2 *Od.* xviii., 'Non ebur neque aureum . . . At fides et ingeni | Benigna vena est', etc.

Notice that none but pure trochees, or chorees, are employed; thus a lively movement is given to a metre, which otherwise, like the

ordinary trochaic tetrameter, would perhaps have been more adapted for recitation than for song.

βοιωτίοισιν ἐν σκύφοισιν. Athen. *l.c.* mentions that Boeotian cups were famous, their distinguishing feature being the 'Ἡράκλειος δεσμός'. This is doubtless identical with the 'Nodus Herculeus', or Herculean Knot, employed on cups for decorative effect, or perhaps for its supposed medicinal value (Plin. *N. H.* xxviii. 63). A series of σκύφοι may be seen in the British Museum with their handles interlaced in the Herculean or reef-knot, thus :—



It is possible that Bacchylides mentions Boeotian cups in his invitation, because the Dioscuri had special connection with Thebes.

XIV. Νίκα γλυκυδωρος κ.τ.λ. Ursinus, p. 206, from Stob. *Flor.* iii. in Orat. Obliqua. It has been restored by Neue, who substitutes δὲ in l. 2, for καὶ ἐν πολ. Ὀλ.

τέλος, 'prize', as in Pind. *Ol.* xi. (x.), 70, πυγμαῖς τέλος.

XV. Ἔτερος ἐξ ἐτέρου κ.τ.λ. Clem. Al. *Strom.* v. 687, from a Paean.

Such a passage as this could not fail to be regarded as a hit at Pindar. Should this be so, it would be apparently in answer to *Ol.* ii. 86. σοφὸς ὁ πόλλ' εἰδὼς φυᾷ μαθόντες δὲ . . . κύρακες ὡς ἄκραντα γαρούετον κ.τ.λ.

τό τε πάλαι τό τε νῦν, a customary formula applicable to universal truths, cf. *Antig.* 181: κάκιστος εἶναι νῦν τε καὶ πάλαι δοκεῖ.

l. 2. ῥᾶστον, the superl. being somewhat out of place, Bergk ingeniously suggests ῥᾶ στίν. 'Pā would be more consistent with his own views; see on Alcman xx. β'.

ἄρρητων, either 'unspeakable' (as *Odys.* xiv. 466) *i.e.* original poetry, or 'unutterable by common mortals', *i.e.* mysteriously inspired.

l. 3. ἐπέων πύλας, cf. Pind. *Ol.* vi. 27 (in celebrating a mule-victory) γρηὶ τοίνυν πύλας ὕμνων ἀναπεπτάμεν αὐταῖς.

XVI. Οὐχ ἑδράς ἔργον κ.τ.λ. Quoted by Dion. Hal. *de Comp. Verb.* c. 25, and by a grammarian to illustrate the employment of the Cretic metre in Hyporchems (*v.* p. 5). The resolution of the last syllable of the fifth Cretic in l. 1 is exceptional.

Ἴτωνίας. An epithet of Athene, from a town Iton in Phthiotis, where she had a sanctuary. Cf. Catul. *Epithal. Pel. and Thet.* 228.

XVII. Ἔστα δ' ἐπὶ λαΐνον οὐδὸν κ.τ.λ. Athen. v. 188 B, Βακχυλίδης περὶ Ἡρακλέους λέγων ὡς ἦλθεν ἐπὶ τὸν τοῦ Κήρυκος οἶκον.

l. 1. Neue, ἐντῶν for ἐντῶνον, and ἔφα for ἔφασ', the elision being hardly possible.

l. 2. The explanation of δὲ (which Brunck omits) is to be looked for in the fact that Hercules is adapting a proverb isolated from its context, which is referred to in Athen. *l.c.* αὐτόμαται δ' ἀγαθοὶ ἀγαθῶν ἐπὶ δαΐτας ἴασι, in Zenob. ii. 19, and in Plat. *Symph.* 174 B. From Zenobius we learn that Hesiod first put the proverb into the mouth of Hercules on entering the house of Ceux.

XVIII. Αἰαΐ τέκος κ.τ.λ. Stob. *Flor.* cxxii. 1.

By whom we are to suppose this beautiful lament to be uttered is uncertain.

XIX. ὦ Πελοπος κ.τ.λ. Schol. Pind. *Ol.* xiii. *ad init.* where Corinth is described as Ἰσθμίου πόρου.

XX. Ἐκάτα θαδοφόρε κ.τ.λ. Schol. Ap. Rhod. iii. 467.

I have indicated in the metrical scheme that in this instance the Cretics are to be regarded as dipodies in $\frac{6}{8}$ - and not in $\frac{5}{8}$ -time (see p. 70). This is evident from the fact that in l. 2 an ordinary trochaic dipody corresponds to the previous Cretics.

A poetical and not mythological genealogy of Hecate (cf. Alcman xx. and xxii. and Alcaeus xxiv.). It is appropriate to the conception of Hecate partly as a divinity of the nether world, partly as a moon-goddess. It is hardly necessary, with Ursinus, to alter μεγαλόλπου, 'ample-bosomed', 'all-embracing', to μελανοκόλπου.

XXI. Εὐτε τὴν ἀπ' ἀγκύλης κ.τ.λ. Athen. xi. 782 E and xv. 667 C. Βακχυλ. ἐν Ἑρωτικοῖς.

'When she throws the cast (τὴν, *sc.* πρόσειν, Neue), for the young men, outstretching her white arm.' The reference is to throwing the cottabus, for Hesych. defines ἀγκύλη: 'χεῖρ ἀπηγκυλωμένη καὶ συνεστραμμένη εἰς ἀποκοτταβισμόν'; Athen. giving a somewhat different account, 'ποτήριον πρὸς τὴν τῶν κοττάβων παιδιάν γρήσιμον'.

XXII. Νομαῖται κ.τ.λ. Schol. Hes. *Theog.* 116 (illustrating the use of γὰς for ἀήρ), Βακχυλ. περὶ τοῦ ἀετοῦ. Cf. Ibyc. (Append. No. 14) ποτᾶται δ' ἐν ἀλλοτρίῳ γάει.

Bacchyl. is perhaps imitating the Epic δι' αἰθέρος ἀτρογασίω, *Il.* xvii. 425.

SCOLIA, ETC.

Scolia I.-XIX. are quoted by Athen. xv. 694-5, as examples of the most popular banquet-songs. In 693 E, he uses the expression τῶν Ἀττικῶν ἐκείνων σχολίων, and it appears to be applied to most of

these that he quotes, with the exception of the verses by Praxilla, Hybrias, etc. I have placed first those which refer, directly or presumably, to Athenian history. In these and in others there will be noticed amidst the ordinary dialectical peculiarities of Lyric many Attic forms (*e.g.* τήν, φιλῆν, κ.τ.λ.) which the commentators rightly refrain from altering.

Metre of Scolia, i.-ix. Ll. 1-2 begin with the Basis, which assumes a variety of forms; — ∪ or — — are the commonest, in which case the line is equivalent to a Sapphic pentapody with the cyclic dactyl in the 2d instead of the 3d foot; we also find ∪ — *e.g.* ἐνικήσαμεν κ.τ.λ. (No. III.), and ∪ — *e.g.* ὕμναλιν κ.τ.λ. (No. IX.). Line 3 displays no variations in its metrical scheme throughout the *Scolia*. It consists of a basis always of the form ∪ ∪ and two catalectic dipodies. Diaeresis predominates after the first dipody, though with many exceptions, *e.g.* ὅτε τὸν τύραννον πτανέτην, cf. I β', VIII., IX. In l. 4, on the contrary, diaeresis never occurs after the 6th syll. —, with one exception, χαίρετον εὖ δὲ τάνδ' κ.τ.λ., where however we have elision. Had Horace, or any other poet writing for recitation and not for song, imitated this metre, he would no doubt have made diaeresis after the synco-pated syllable in ll. 3 and 4 the universal rule.

I. HARMODIUS AND ARISTOGEITON. It is disputed whether these famous stanzas are to be taken separately or regarded as forming one complete song. Hesychius, in explaining Ἀρμοδίου μέλος, mentions only the first, which he assigns to Callistratus, while in Schol. *Acharn.* 980, the second is taken as the beginning of the poem, if not as the entire song—μέλος Ἀρμοδίου καλούμενον οὗ ἡ ἀρχή, Φίλταθ' Ἀρμόδιε. The most probable view seems to be that, although the stanzas were not necessarily all composed at the same time, they were intended to be taken together as a single poem, even if the order of their delivery was not always the same. In any case, as Engelbrecht maintains, there is no reason for us to conclude that the stanzas were sung in succession by different singers in a game of verse-capping.

For the historical blunders in popular tradition said to be exhibited in these verses and in the writings of the philosophers, see especially Thuc. vi. 54-55, Hdt. v. 55, and Grote pt. ii. c. xxx. pp. 38-42. From these authorities we gather (a) that Hipparchus who was slain was not τύραννος at all, (b) that Harmodius and Aristogeiton could not be rightly said to have liberated Athens, for in the first place they were merely endeavouring to satisfy a desire for personal vengeance, and secondly, in spite of their partial success, the tyranny endured in an aggravated form for four years longer. I think, however, that, at any rate as far as these *Scolia* are concerned, the charges of inaccuracy are overstated. As to Hipparchus being designated τύραννος, it may with some reason be urged that, although no doubt the actual τύραννος was the elder brother Hippias, we can hardly help conclud-

ing even from Thucydides that Hipparchus was invested with a considerable share of the despotic power. He has a bodyguard of his own (Thuc. vi. 57. 4), his influence is sufficient to exclude Harmodius' sister from the procession, and to banish Onomacritus (Hdt. vii. 6); and finally Thucydides himself includes Hipparchus under the title of τύραννος, for he uses the expression οἱ τύραννοι οὗτοι in a passage (c. 54. 7) where we cannot urge that he is speaking of Pisistratus the father and his son Hippias (see Arnold's note *l.c.* on εἰκοστὴν, etc., *ad init.*, and compare the expressions in Thuc. vi. c. 54. 5). Secondly, though the attempt of the friends to overthrow the tyranny proved abortive, yet they initiated that spirit of resistance to the despotism, which four years later drove Hippias from the throne and caused the establishment of the democracy; and it is evident from the narrative of Thucydides that Hippias fully realised how terribly insecure the position of the tyranny was rendered by the partially successful conspiracy. Consequently I think that Grote lays too much stress on the literal inaccuracy of the line ἱσονόμους τ' Ἀθήνας ἐποιήσάτην, particularly as Thucydides in his strictures on the erroneous nature of the traditions makes no reference to any such unpardonable blunder as Grote assumes to be made in this line. At any rate we cannot charge the composer or composers of this Scolion with sharing in the mistaken view held by some that Hipparchus was the elder brother and was succeeded in the tyranny by Hippias as the younger Pisistratid.

The fame of the Scolion is amply testified to by the reference in Aristophanes, see *Achar.* 980 (Schol.), *Wasps* 1226, *Lysis*. 632. Cf. Hesych. Ἀρμοδίου μέλος· τὸ ἐπὶ Ἀρμοδίῳ ποιηθὲν σκολιὸν ὑπὸ Καλλιπράτου οὕτως ἔλεγον.

(α') l. 1. μύρτου κλαδί. There is a double reference, after the usual manner of the Scolia, on the one hand to the myrtle-bough held by the singer (see p. 233) and on the other to the myrtle-bough in which the conspirators appear to have concealed their daggers (cf. Thuc. *l.c.* 58 *ad fin.*). For the practice of carrying myrtle-boughs at sacred festivals Ilgen refers to Arist. *Birds* 43:

κανοῦν δ' ἔχοντε καὶ γύτραν καὶ μυρρίνας·

cf. *Thesm.* 37, *Wasps* 861. On the other hand Hesychius speaks of olive-branches, *s.v.* θαλλοφόρος· ὁ πομπεύων Ἀθήνησι καὶ ἐλαίας κλάδων φέρων.

(β') Harmodius is addressed separately because he won the additional credit of perishing in the very act of the tyrannicide.

νήσοις . . . μακάρων, as *loci classici* on this subject, see Hesych. *Works* 164, Pind. *Ol.* ii. 71 *seq.*, *Frag.* Threnos No. II. (in this edition).

l. 4. Τυδείδην. He was still more fortunate according to another tradition, *v.* Pind. *Nem.* x. 7, Διομήδεα . . . Γλαυκῶπις ἔθηκε θεόν.

The MSS. gives the unmetrical Τ. τέ φασι τὸν ἐσθλὸν Δ. Bergk, unlike the other commentators, retains ἐσθλὸν, thereby producing a metrical effect which is unparalleled in the other stanzas of this kind, and out of harmony with the rhythmic effect of ll. 1-3.

(γ') Ἀθηναίης, penult. short, cf. Anacr. II. 4, Ἀθηναίου.

(δ') κτάνετον . . . ἐποιήσατον, so Ilgen for -ην -ην, a reading which is due, he thinks, to a mistaken imitation of (α') ll. 3-4.

II. Αἰαὶ Λεψύδριον. This Scolion was composed, as we are told in *Elym. M.* 361. 31, in lamentation over the defeat of the anti-Pisistratid party headed by the Alcmaeonids, who had fortified Leipsydrion and were disastrously defeated by Hippias. Leipsydrion was a spot on the southern slopes of Mount Parnes, not far from Deceleia, and commanding the descent into the Athenian plain.

Col. Mure (*Hist. of Gk. Lit.* vol. iii. p. 106) fancies that he detects puns in the words Λεψύδριον and προδωπέταιρον, which would have been in the worst possible taste, for the passage is obviously a pathetic one, and belongs to the class of Scolia described by Eustathius as σπουδαῖα (p. 237).

I. 3. καὶ Εὐπατρίδας. Various conjectures are made to avoid the hiatus, but they are, I think, needless, since it is softened by the metrical pause on the syncopated syllable καὶ —.

III. Ἐνικήσαμεν κ.τ.λ. I have placed this Scolion next, since it may possibly refer to the final triumph over the Pisistratids. If so, it would appear best to accept Bergk's conjecture for l. 3, παρὰ Πάνδρουσιν ὡς φίλην Ἀθηνᾶ, Pandrosus being the daughter of Cecrops who had won Athene's favour by refusing to follow her sister's example in spying into the chest where Erichthonius was confined (cf. Pausan. i. 27. 3). 'Bringing the victory to Pandrosus' will then mean that the Athenian people who worshipped her were successful against their tyrants; or we might venture to conjecture that one of the Eupatrid families now successfully opposing Pisistratus was associated with the cult of Pandrosus.

The explanation suggested by Brunck, with the reading in the text, is that the Scolion celebrates a poet's victory at the Panathenaea. The prize was a wreath of olive plucked from the sacred μοῖραι which grew in the temple of Pandrosus, and was presented to the victorious poet in the temple of Athene (see Müller, *de Minerv. Poliad.* 22, Apollod. iii. 14. 1). Hence the gods were said to bring the victory, or emblem of victory, from (the temple of) Pandrosus, to (the temple of) beloved Athene.

IV. Πάλλας Τριτογένη'. The mention of στάσεων suggests that this Scolion was written after freedom had been restored, but while they

were still smarting from the effects of the civil wars; or it may well have served, as Hartung suggests, for a general litany or grace appropriate before any convivial meeting (see p. 232).

Τριτογένεια. The ancient explanation of this word is 'water-born', and accordingly the birth of Athene was localised by the fabulous river Triton in Libya, or by the Tritonian lake. That there was an ancient word of this kind denoting 'water', is indicated by 'Triton', 'Amphitrite', etc.; the usual modern explanation of Τριτογένεια accepts this meaning, but supposes the word to designate the 'goddess born from the watery cloud'. Athene has from this point of view been regarded as the goddess of the cloud, and of the blue sky.

Ἀθηνᾶ. Bergk is of opinion that this contracted form of Ἀθηναία, or Ἀθηνάα, is of too recent origin to have been employed in this Scolion, not being found in Attic inscriptions till after the Peloponnesian war. He would therefore prefer the Doric Ἀθάνᾱ used in the Lyric poets, and borrowed by them from the Tragedians.

V. Πλούτου μητέρα.

l. 1. Ὀλυμπίαν, she was called Ἰθονία at Sparta, as goddess of the earth, hence Casaubon suggests Ὀμπνίαν, 'goddess of the corn'; this, however, would not only substitute a trochee for a cyclic dactyl in the second foot, but is rendered impossible, as Bergk points out, by the fact that the last syllable of Ὀμπνίαν (for so it should be accented) is short and not long. Ὀλυμπίαν is applied to Demeter simply as a divinity.

l. 2. στεφανηφόροις ἐν ὥραις. This is variously explained as the season of the year at which garlands are worn, or the season which brings the flowers for garlands, or, best of all, as 'the hour of wreathing', *i.e.* the banquet-time, when Scolia were sung by the garlanded boon-companions ('à cette heure du repas où l'on est couronné', De la Nauze). Jacobs conjectures στ. σὺν Ὥραις, comparing *Orph. Hymn* XLII. 7, where Proserpine is in company with the hours. Similarly in *Orph. Hymn* XXVII. 9, she is called Ὥρων συμπαιζέτιρα. In this case the epithet στεφανηφόρ. would probably have merely the same force as Pindar's Ὥραι πολυάνθιμοι (*Ol.* xiii. 17):

VI. Ἰὼ Πάν. Böckh (*Frag. Pind.* p. 592) conjectures, without much foundation, that this Scolion was in celebration of the assistance given by Pan at Marathon. It closely resembles a fragment from Pindar: No. 63 (Böckh)—

Ἰὼ Πάν, Ἀρκαδίας μεδέων, καὶ σεμνῶν ἀδούτων φύλαξ,
Ματρός μεγάλας ὑπαδέ, σεμνᾶν Χαρίτων μελημα τερπνόν.

In l. 1. Ἰὼ is altered by Hermann to ὤ, but is defended by Ilgen, who treats it as monosyllabic, comparing Eur. *Bacch.* 531, where ἰὼ Ζεῦ answers to αἰαῖ in l. 316.

l. 2. ὄρηστιά. Cf. Aesch. *Pers.* 448, ὁ φιλόχορος Πάν, and *Orph.*

Hymn x., where he is called σκιρτητής. Pan of course figures among the Bacchic nymphs and revellers in endless vase-representations.

Βρομιαίς . . . νύμφαις, cf. on Anacreon III. 2. Some commentators prefer βρομιαίς, 'the noisy Nymphs'.

l. 3. γελάσaiς Valckenaer, for γελασαίς.

l. 4. The text is Hermann's; MSS. εὐφροσύναις ταῖσδ' αἰοδαῖς αἰῶδε κεγ. Bergk reads εὐφροσύναισι, ταῖσδ' αἰοδαῖς κεγ., regarding the line as a variety on the ordinary metrical scheme. Cf. on No. I. β', l. 4.

VII. Ἐν Δήλῳ. Ἀγροτέρα was a common title of Artemis. Cf. Paus. i. 19, καὶ Ἀγροτέρας ἐστὶν Ἀρτέμιδος, and Arist. *Knights* 660, *Thesm.* 115.

VIII. Εἴθ' ἔξῃν. Ilgen gives the order for translation thus: εἴθ' ἔξῃν, τὸ στ. διελ. ἔπειτα τὸν νοῦν εἰσιδόντα, ὁποῖός τις ἦν ἔκ. κ.τ.λ. Hermann more suitably regards τὸν νοῦν as a mere pleonastic repetition of ὁποῖός τις ἦν ἔκ. The past tense ἦν is either due to the attraction of ἔξῃν, or we may compare the famous τὸ τί ἦν εἶναι of Aristotle, where the past tense carries us back to the primal or original nature of the everlasting essence. Similarly in the case of the Gnostic Aorist, employed of something that always did happen in the past and always does happen in the present, the attention is directed to the former time instead of to the latter.

Eustath. *ad Odys.* vii. p. 277 l. 8, compares with this Scolion the fable of Momus blaming Prometheus for not constructing a gate in man's breast.

IX. Ὑγιαίνειν κ.τ.λ. Ascribed by some to Simonides (*e.g.* Clem. Alex. *Strom.* iv. 375), and by some to Epicharmus on the strength of Schol. Plat. *Gorg.* 451 E.

It is, however, probably an ordinary popular song by no known poet, as appears from Athen. xv. 694, 'ὁ τὸ σκολιὸν εὐρύον ἐκείνος ὅστις ἦν', and Plat. *Gorg. l.c.* 'ὁ ποιητὴς τοῦ σκολιοῦ', and again 'ὁ τὸ σκολιὸν ποιήσας'; and similarly in *Laws* ii. 661 he criticises the sentiment of the lines without naming the author.

l. 1. Cf. the Ode Ὑγίεια πρεσβίστα μακάρων κ.τ.λ., p. 253, and with the sentiment contrast Plat. *Laws l.c.* 'ταῦτα (all sorts of external advantages) σύμπαντα δικαίους μὲν καὶ ὁσίοις ἀνδράσιν ἀριστα κτήματα, ἀδίκους δὲ κακίστα σύμπαντα, ἀρξάμενα ἀπὸ τῆς ὑγείας.' Notice the anapaestic basis, unless indeed ὑγιαίνειν can be treated as a trisyllable, cf. the (unclassical) form ὑγεία for ὑγίεια (Ilgen).

l. 2. A conspicuously Greek sentiment. Similarly even Aristotle excludes the hideous man (ὁ τὴν ἰδέαν παναίσχης) from the possibility of attaining εὐδαιμονία. Eth. I. viii. 16; ἡβᾶν, cf. on Anacr. IX.

X. SONG OF HYBRIAS THE CRETAN. That this, if a Scolion at all, was not regarded as one of the ordinary type, is implied by the words of Athen. 695 F, in quoting the passage, σκολιὸν δὲ φασὶ τινες τὸ

ὕπὸ Ὑβρίου τοῦ Κρητὸς ποιηθέν. We should certainly have expected a Scolion of the early date, to which this seems to belong, to exhibit a simpler metrical form such as the 4-line stanza, so prevalent in Scolia and all early monodic song. Considering the popularity of the dance in Crete (*v.* pp. 5, 27, 29, 70) I imagine this to have been a short and simple choral song, such as might have been sung by the Dorian nobles of Crete at their syssitia, for which see Müller's *Dorians* ii. 293. The style of the Scolion is supposed to be exhibited in the partial repetition of the first stanza by the second. Notice also the employment of 'severe' Doric forms.

We are carried back socially to the heroic age, when the dominant warrior-class was full of contempt for the subject agricultural population.

1. 1. For μέγας, μέγα is given by Eustath., who quotes this passage, 1574, 7, and taken by Byron in his translation of this song, 'My wealth's a burly spear and sword.' Μέγας, however, is obviously unmetrical.

1. 2. λαισήϊον, cf. Hdt. vii. 91, Λαισήϊα εἶχον ἀντὶ ἁσπίδων ὠμοβοήτης πεποιημένα. The word occurs twice in Homer, each time with the epithet περὸντα, which seems to imply that it was lighter than the ἄσπις. Hdt. is speaking of the Cilicians, and perhaps the large proportion of the Asiatic element in the population of Crete may account for the use of the λαισήϊον. Liddell and Scott, and others, refer to Müller *Arch. d. Kunst.* 342, 6. He there states that it was such a shield as is represented and described by Tischbein 4, 51, and Miltingen *Cogh.* 10, *i.e.* a large round shield differing from the ἄσπις only by having a long rectangular cloth hanging from it. This theory, however, has been demolished by Michaelis, *Annali dell' Inst.*, 1875, p. 76. Cf. Helbig, *Homer. Epos.* p. 234.

1. 3. Cf. Archil. Bergk 2 :

ἐν δορὶ μέν μοι μάζα μεμαγμένη, ἐν δορὶ δ' οἶνος
Ἴσμαρικὸς, πίνω δ' ἐν δορὶ κεκλιμένος.

1. 4. ἀμπέλω, *v. Dor. Dial.* p. 93.

1. 5. Μνοία, μνοία, or μνοία is defined by Athen. vi. 263 F, as the κοινή δουλεία of Crete, as distinct from the Ἀφαιμιώται or ἰδία δουλεία. 'We may infer that every state in Crete was possessed of public lands, which the Mnotae cultivated in the same relative situation to the community in which the Aphamiotae stood to the several proprietors.' Müller's *Dor.* iii. 4. sec. 1. In the present passage, as Müller proceeds to remark, the term μνοία is probably used for the serf population in general.

1. 6. τολμῶν(τ) (= τολμῶσι, *v. Dor. Dial.* p. 95) Hermann, for τολμῶντες, so that the metre corresponds with that of 1. 1.

11. 8-10. ἄμὸν Hermann, for ἐμὸν. Bergk supplies ἀμφὶ (placing ἐμὸν in 1. 9) since γόνυ seems to require a preposition to govern it. Possibly, however, γόνυ may be the object of πεπηγῶτες, 'crouching

before my knee', since we get a similar, though not quite parallel, case in Aesch. *Prom.* 181 (174), ἀπειλὰς πιτξας. Or perhaps γόνυ is the object of κυνεῦντι with φωνέοντες in l. 10 for φωνέοντι. Eustath., however, (1574-7), paraphrases thus : προσκυνοῦσί με ὡς δεσπότην καὶ προσφωνοῦσι κ.τ.λ., whence Bergk inserts με as indicated in the text. If we follow Eustath. on this point it is reasonable to accept also the third pers. plur. in l. 10, although the MSS. authority is in favour of φωνέοντες rather than -οντι.

For κυνεῦντι, φωνέοντι, see *Dor. Dial.* p. 95 and p. 96.

XI. Praxilla of Sicyon, who flourished about 450 B.C., is said by Athenaeus *l.c.* to have been distinguished as a writer of Scolia, ἐθαυμάζετο ἐπὶ τῇ τῶν σχολιῶν ποιήσει. If these were genuine Scolia (*i.e.* songs written specially for the banquet), it is remarkable that the writer was a woman. Praxilla is also mentioned by Hephaest. 22 as a composer of dithyrambs. She gave her name to an attractive metre (see Miscellaneous and Anonymous, No. IV.) and she is classed in *Anth. Pal.* ix. 26, among the nine Greek poetesses designated as the Nine Muses.

Ἀδμήτου λόγον κ.τ.λ. Athen. *l.c.* does not give the name of the composer of this Scolion, but Eustath. *II.* 326, 36 says that some attribute it to Alcaeus, some to Sappho (probably on account of the metre, cf. *Sap.* VI. and XVIII.), and some to Praxilla; while Schol. Aristoph. *Wasps* 1240, states positively ἐν ταῖς Πραξιλλῆς φέρεται παροιμίαις. Hartung assigns the next four Scolia also to Praxilla on the strength of their metre, and of their position in close proximity in Athen. to Scol. XI. He certainly appears to be right with regard at least to No. XII. *vide seq.*

The passage is thus explained in Eust. *l.c.*, ἔοικε δὲ διὰ μὲν τῶν ἀγαθῶν τὴν γενναίαν καὶ φιλανδρον ὑποδηλοῦν Ἀλκυστιν, διὰ δὲ τῶν δειλῶν τὸν Ἀδμήτου πατέρα, ὃς ὤκνησε θανεῖν ὑπὲρ τοῦ παιδός.

XII. Ὑπὸ παντὶ λίθῳ κ.τ.λ. A very similar line is attributed to Praxilla, Schol. Arist. *Thesm.* 529, Ὑπὸ παντὶ λίθῳ σκόρπιον, ὃ ᾧ ταῖρε, φυλάσσεο.

The proverb was a familiar one, cf. Zenob. vi. 20, Diogen. viii. 59, etc. and is wittily applied by Aristoph. *l.c.*, ὑπὸ λίθῳ γὰρ | παντὶ ποῦ χρῆ | μὴ δάκῃ βήτωρ ἀθρεῖν.

φρῶξεν *Dor. Dial.* p. 96.

XIV. Σύν μοι πῖνε κ.τ.λ. A very clever expression of the requirements of an ideal *camaraderie*. συνήβα, 'make merry with me', see on Anacr. IX. 2.

συστεφανηφόρει refers, Ilgen says, to the garlanding at convivial meetings. Cf. Demos. *de Fal. Leg.* 380, 27, συστεφανοῦτο καὶ συνεπαιωνίζε τῷ Φιλίππῳ.

It is perhaps possible that the poet was not unconscious of the rhyme in this couplet. Cf. on No. XVI.

XV. 'Α ὕς κ.τ.λ. The close juxtaposition of the Dor. τὰν and the Attic τῇν is curious, but perhaps hardly to be corrected in a Scolion (v. p. 78).

XVI. (α') Εἴθε λύρα κ.τ.λ. (β') εἴθ' ἄπυρον κ.τ.λ. In many editions (e.g. Schneidewin's) these four lines are printed together as if forming a single Scolion. Others separate them, and regard the second as intended to cap the first in what is often considered the usual Scolion style (see *Intro.* pp. 234-5). There is a very Elizabethan ring in the sentiment of the lines, perhaps unique in Greek poetry. We are reminded of Shakespeare's 'O that I were a glove upon that hand', and it is likely that Dio Chrysostom's sober criticism on the text (i. 36), εὐχὰς οὐ βασιλεῦσι προεπούσας, ἀλλὰ δημόταις καὶ φράτορσιν ἀγαθοῖς καὶ σφόδρα ἀνεμείνοις, would have been extended to many of the beautiful extravagances in Elizabethan love-poetry.

A curious feature in these lines is the assonance or rhyme which occurs in each couplet on the syncopated syllables, in a manner which can hardly be accidental. Cf. *Append.* Alcaeus, No. 52, if Bergk's version there given be correct. A very lively movement is imparted by the initial cyclic dactyls.

(α) λύρα ἐλεφαντίνη, cf. *Ov. Metam.* xi. 168, 'Distinctamque lyram gemmis et dentibus Indis.' A specimen of a lyre inlaid with a thin veneer of ivory may be seen in the British Museum.

This passage, among others, is quoted by Schmidt to show that in the dithyramb and other Dionysiac choral performances the lyre was certainly used, and not the flute exclusively. Cf. p. 263.

(β) ἄπυρον, not so much 'unrefined' gold, as gold so pure as not to need refining. Thus Zeus is said to have changed himself into ἄπυρος χρυσός, in a passage referring to Danae, wrongly attributed to Euripides (*Frag.* 1117).

καθ. θεμ. νόον, cf. *Aesch. Prom.* 163, θέμενος ἄγναμpton νόον, and *Pind. Nem.* x. 89 οὐ γνώμα διπλόαν θέτο βούλαν.

XVII. These two couplets are also united into one passage by Brunck and others. The effect would be decidedly tame: and it is better to regard the two couplets as variations upon a similar theme. Compare *Il.* ii. 768:

'Ανδρῶν αὖ μέγ' ἄριστος ἔην Τελαμώνιος Αἴας,
'ὄφρ' Ἀχιλεὺς μήνιεν' ὁ γὰρ πολὺ φέρτατος ἦεν.

and *Pind. Nem.* vii. 27, κράτιστον (Ajax) Ἀχιλῆος ἄτερ.

These lines are attributed to Pindar, *Schol. Lysistr.* 1237, probably because Ajax was a favourite hero with that poet.

XVIII. 'Εκ γῆς γῆρ' κατιδεῖν πλόον. Ilgen's interpretation of *Il.* 1-2 is as follows: 'E terra oportet nautam de navigatione videre, an possit per temporis opportunitatem (εἰ δύναιτο) et scientiam rei nauticae habeat (παλάμην ἔχει),' i.e. before embarking on any enterprise one

should consider *whether* it be achievable, and *whether* one has the requisite ability. For this use of εἰ with the optative as an 'object-clause' see Monro's *Homeric Gram.* pp. 228-9, where we find that after a primary tense εἰ is generally accompanied in Homer by νε(ν). In this passage, as in *Od.* xii. 112, ἐνίσπες | εἰ πως τὴν ὁλοήν μὲν ὑπεκ-προφύγοιμι Χάρυβδιν, the pure optative should probably be regarded as equivalent to the optative in an apodosis with ἄν in ordinary Attic to express indistinct futurity. For similar cases of the omission of ἄν see Goodwin's *Moods and Tenses* 240-2. The objection to Ilgen's interpretation is that his rendering of κατιδέν as 'videre de' is hardly justifiable. It is true we have in *Hdt.* ii. 38 κατορᾷ . . . τὰς τρίχας τῆς οὐρῆς, εἰ κατὰ φύσιν ἔχει πεφυκυίας, but there κατορᾷ implies actual physical scrutiny, whereas κατιδέν πλόον must, according to Ilgen's version, be used of mental calculation, for a man can hardly be said to view his whole voyage from the cliff. Casaubon and others regard the passage as meaning 'It is best, if possible, to survey the voyage from the land, and not to go to sea at all,' *i.e.* to keep yourself, if you can, out of all risks. Cf. 'Suave mari magno,' etc. Line 2 will then be an ordinary protasis with a slight tautology, 'should a man have the chance, and find any device (to escape the voyage).'

1. 2-3. 'When once in the open sea you must needs run before the wind that blows,' *i.e.* when once started it is too late for deliberation; or perhaps, as Casaubon seems to take it, 'when once started you must make the best of your circumstances,' in which case, however, we should expect γρή rather than ἀνάγκη.

XIX. Ὁ καρλίνος κ.τ.λ. This Scolion gives a lively expression to the sentiment which is more soberly stated in Scol. XIII. The play upon the words εὐθύν and σκολιά as applied to the snake is especially characteristic of this species of Lyric poetry, and there is a humour in the incident and its application suggestive of Samuel Weller. We find a closely parallel passage in Aesop, Fable 70, where a crab, after finding his admonitions lost upon the snake, throttles him in his sleep and remarks as he looks upon the outstretched corpse, οὕτως ᾄδει καὶ πρόσθεν εὐθύν καὶ ἀπλοῦν εἶναι. Ilgen refers also to *Helian Hist. An.* xvi. 35, where we read of certain serpents in a cave near Ephesus, which lead a precarious existence on account of the crabs which wait for them outside and choke any they catch.

1. 2. Casaubon very strangely reads γάλα κ.τ.λ. 'when you pick up a snake let him drop again.' Eustath., who quotes this Scol. 1574. 14, makes it clear that we should read γᾶλα = (γῆλι).

1. 3. ἔμμεν Casaubon, from ἐν μὲν, ἔμμεν. Ilgen ἔμμεν; so that, bearing in mind the sidelong gait of the crab, an additional point is given to the passage by the pot calling the kettle black.

XX. Οὐ γρή πόλλ' ἔχειν κ.τ.λ.

The words of Amipsias ap. *Athen.* xi. 783 E, regarded by Bergk as a quotation of an old Scolion.

XXI. Οὐδὲν ἦν ἄρα κ.τ.λ.

A line from a certain Pythermus of Teos, referred to by Athen. xiv. 625 C, as a writer of Scolia.

‘So then all else *is* nought save only gold.’ Cf. Goodwin’s *Moods and Tenses*, p. 13. ‘The imperfect (generally with ἄρα) may express a fact. . . just recognised as a fact by the speaker or writer, having previously been denied, overlooked, or not understood.’ Compare κύπρις οὐκ ἄρ’ ἦν θεός. Eur. *Hipp.* 359.

For the sentiment cf. Alcaeus VII. γρήματ’ ἄνηρ κ.τ.λ.

XXII.-XXVII.

SCOLIA ATTRIBUTED TO THE SAGES.

All these passages are quoted by Diog. Laert. Bk. i., in his accounts of the various Sages. They are prefaced in each case by the words τῶν δ’ ἁδομένων αὐτοῦ μάλιστα εὐδοκίμησε τάδε, or some similar expression, and are very reasonably added by Brunck to the list of Scolia. Whether or not tradition rightly ascribed the lines to the Sages can hardly be decided. Betraying, as they do, a considerable uniformity in style, metre, and dialect, Casaubon’s view seems most tenable, that the passages were all written by one man who put into a poetical form prose utterances attributed to the several Sages.

Cf. note on No. XXVI. *ad fin.*

XXII. Ἀστοῖσιν ἄρεσκε κ.τ.λ.

Compare Pind. XI. α (in this edition) and Eur. *Med.* 222 *seq.*

Χρὲ δὲ ξένον μὲν κάρτα προσχωρεῖν πόλει,
οὐδ’ ἀστὸν ἦνεσ’ ὅστις αὐθάδης γεγώς
πικρὸς πολίταις ἐστὶν ἀμαθίας ὕπο.

1. 1. αἶκε μένης. Ilgen ‘si vivis in communione cum aliis civibus.’ This is most unnatural. The condition is rather one of immediate futurity. ‘If you are for abiding, propose to abide, in any city. Casaubon reads ᾄκε.

1. 3. ‘λάμπω, saepe active, sed non nisi in re quae natura sua λάμπει, ut φέγγος, πῦρ. Itaque *h. l.* ἄταν absolute positum arbitror; emicuit periculo malo, *i. e.* insignem cladem tulit,’ Mehlhorn. Cf. on Sap. III. But, though Mehlhorn’s objection may hold good against treating γᾶν in Sappho’s line as the object of λάμπει, it hardly applies to the present passage, where the expression is purely metaphorical.

XXIII. Ἐχροντα δεῖ κ.τ.λ.

1. 4. διγύμυθον hardly ‘double-speaking’ as Liddell and Scott, but ‘different-speaking,’ *i. e.* a thought which would be expressed by different words than those that come from his lips. Cf. γλωττα διγύμυθος in No. XXIV. Cobet changes to διγύθυμον ἐχρουσα; Bergk, objecting apparently to the boldness of the metaphor, alters to ἐχρουσι.

XXIV. Πεφυλαγμένος κ.τ.λ.

1. 2. The metaphor is curious, and we can hardly take κραδίη to mean simply 'bosom'. Ilgen ingeniously conjectures ἔγθος 'enmity', for ἔγρος.

1. 3. σε προσενέπη Bergk, for προσενέπη. Ilgen φαιδρῶ πρὸς σ' ἐνέπη.

1. 4. διχόμυθος v. on No. XXIII. l. 4.

XXV. Ἐν λιθίναις κ.τ.λ.

Cf. Bacchyl. IX., Λυδία μὲν γὰρ λίθος μανύει χρυσόν, and Note. Here we have a more than usually apt application of a favourite simile.

Ἔδωκα, notice the natural predominance of the gnomic aorist in these sententious passages. Cf. Nos. XXII. 3, XXVI. 1.

XXVI. Οὔτι τὰ πολλὰ ἔπη.

1. 2. The meaning seems to be 'seek out one path of wisdom, and choose one sure guiding-principle for your life; by keeping consistently to these you will defy captious criticism,' or perhaps, 'you will show yourself superior to the man who is full of professions of what he can do (τὰ πολλὰ ἔπη).'

Λύσεις. Schneidewin objects to λύειν γλώσσας in the sense of 'gagging the tongues,' urging that the expression would have just the contrary meaning. (Compare the opposite metaphor Κλήϊς ἐπὶ γλώσση, quoted in note on Miscel. XIII.) He therefore suggests κλείσεις, Bergk παύσεις. But λύω is so frequently used in the sense of 'undo,' 'frustrate,' 'bring to nought,' that it may quite conceivably be applied in this way to γλώσσας. Compare Pind. *Ol.* x. 9, λῦσαι . . . ἐπιμομφάν. It is worth noticing that there is a strangeness in the metaphorical expressions of several of these passages attributed to the Seven Sages, which may favour Casaubon's view of the single authorship of the various stanzas. Cf. Nos. XXII. 3, XXIII. 4. XXIV. 2.

XXVII. Ἀμουσία κ.τ.λ.

The last line is doubtless corrupt, being hardly translateable, and, even with considerable alteration, quite unconnected with the rest of the passage.

ὁ καιρὸς, apparently opposed to λόγων πλεθρος, 'seasonable words', 'words no more than are enough'.

XXVIII. Ἐγχει καὶ Κήδωνι κ.τ.λ. Athen. xv. 695 E.

A curious instance of a Scolion in elegiac metre.

An Athenian Kedon fell at Naxos 376 when Chabrias defeated the Spartans (Diod. Sic. xv. 34). Bergk suggests Κύδωνι, cf. Diog. viii. 42. Τίς ἐν Κύδωνος, ἐπὶ τῶν φιλοφρόνως δεχομένων τούς ξένους. Εἰ γρὴ τοῖς Porson, for εἰ δὴ γρὴ τοῖς.

POPULAR SONGS

Although it is impossible to draw the line between popular songs and other specimens of anonymous lyric poetry, I have included under this rather unsatisfactory heading all those surviving passages which are said to have been customarily employed by the people on fixed occasions for the most part. The *Scolia* come under this description, but they are more conveniently taken alone. On the other hand such poems as *Paeans* to definite persons are, I think, wrongly classed by Bergk among the *Carmina Popularia*, and I have therefore included them among the *Miscellaneous* and *Anonymous* passages (*e.g.* *Miscel.* xxvii., xxviii.).

I. LINUS-SONG.

See *Introd. Art.* ii. p. 13: *Art.* iv., *Dance*, etc., p. 27; *Art.* vi., *Metre*, pp. 45, 62, and Müller's *Hist. of Greek Lit.* p. 17.

Cited by *Schol. Il.* xviii. 576, as a *θρηνητικὸν μέλος* sung in a shrill tone (*μετ' ἰσχυροφωνίας*), cf. *Il. l.c.* *λεπταλήῃ φωνῇ*. We learn from the *Iliad* that the song was accompanied by a choral dance, and I have mentioned, p. 45, that we probably have here an example of the short lines taken in couplets from the union of which arose the hexameter.

The words in the *Schol.* run thus ὦ Λ. θεοῖς τετ. σοὶ γὰρ πρώτῳ μὲλ. ἔδ. ἀθάνατοι ἀνθρ. κ.τ.λ. Some hexameters are also given, *Schol. Hom. l.c.* and *Eustath.* 1163 closely imitating the original song, and beginning thus :

ὦ Λίνε, πᾶσι θεοῖσι τετιμένε σοὶ γὰρ ἔδωκαν
ἀθάνατοι πρώτῳ μέλῳ ἀνθρώποισιν ἀείσαι κ.τ.λ.

1. 4. *φωναῖς λιγυραῖς*, perhaps simply a stock epithet in connection with singing, but it is specially appropriate in reference to the high, shrill notes of the *Linus-song* (*v.* above). Cf. on *Terpander* 1. *λίγεια*.

1. 6. *Μοῦσαι*; similarly the Muses sing the dirge of Achilles (*Odys.* xxiv. 60). As dirge-singing was confined to females (*v.* p. 11), they appear, in these cases, to be taken simply as the most distinguished poetical representatives of their sex. Otherwise we might be surprised to find the Muses siding with *Linus* against their leader *Apollo*.

II. THE SWALLOW-SONG.

Quoted by *Athen.* viii. 360 D (and in part by *Eustath.* 1914. 45) as an example of a song for mendicant purposes among the *Rhodians*; see p. 14. I cannot understand how *Athenaeus* and after him *Eustathius*, can say that it was sung in the month *Boedromion*, since it manifestly greets the first approach of spring. It is true that among the *Rhodians* this name (in the form *Βαδρόμιος*) was not applied to September but to June (*v.* *Darembert* and *Saglio's Dict. Cheli-*

donisma), but even this is, of course, much too late. I can only suggest that Athenaeus was thinking of another mendicant-song, the *Eiresione*, which was sung at the Thargelia in May or June.

Like the modern Greek Swallow-song, referred to p. 14, and our Christmas Carols, etc., the *Chelidonisma* was sung not by the ordinary professional mendicant, but by children (*παιδιά*, l. 20). The practice is said to have been instituted by Cleobulus, tyrant of Lindus, in a time of great scarcity (Athen. *l.c.*); but we cannot accept so special an explanation of a custom so wide-spread.¹ The actual song before us can hardly belong to a very ancient period, since with the Dorian forms there is a large admixture of ordinary Attic, characteristic of the later modified (*mitior*) Doric (see *Dor. Dial.*, p. 92). That the latter cannot be ascribed to later alterations is shown by the fact that in certain cases they are required by the metre, e.g. *ἔασομεν, οἴσομεν*, for the 'severe' Doric *ἔασοῦμες, οἴσοῦμες*.

There is a charmingly naïve illustration on an ancient vase, not indeed of the *Chelidonisma*, but of the greetings which the swallow received as the harbinger of spring. A man of mature age, a youth, and a boy are together, the two former being seated. Above them the swallow has suddenly appeared, and all three exhibit an attitude of delighted surprise. Their exclamations are inscribed on the vase as they issue from the mouths of the speakers, thus :

(Youth)	Ἰδοῦ γελιδῶν.
(Man)	Νῆ τὸν Ἡρακλέα.
(Boy)	Αὐτή!
(Man)	Ἔαρ ἦδη.

v. Monum. dell' Institut. di Corr. Archaeol. II. Plate xxiv. and *Annali*, do. vii. p. 238.

The Modern *Chelidonisma* is as follows :—

Χελιδόνα ἔρχεται
 Ἄπ' τὴν ἄσπρην θάλασσαν·
 κάθησε καὶ λάλησε·
 Μάρτη, Μάρτη μου καλὲ
 καὶ Φλεβάρη φιλιβερεῖ
 καὶ ἂν γιονίσῃς, καὶ ἂν ποντίσῃς
 πάλε ἄνοιξιν μυρίζεις.

Metre. In ll. 1-11 the form $\sim : - \cup \cup - \sim$, an Adonius with anacrusis, prevails. In l. 11 the anacrusis is not used, and in the original certain irregularities occur, which will be noticed below. Ahrens maintains that they are justifiable in a song of this description; but I think that even in nursery-rhymes or the songs of village-children,

¹ We may compare the practice still existing, I believe, in the Isle of Man, of children going round in the winter from house to house, saying :

'The night is cold, our shoon are thin,
 Gie's a cake, and let us rin.'

the character of the rhythm, however crude, displays a tendency to monotonous uniformity rather than to licence. I have therefore followed the commentators who have endeavoured to remove the irregularities. As in the Linus-song, the verses here seem to run in couplets (cf. pp. 35, 46), beginning at l. 2, l. 1 standing alone as specially emphatic. The transition to Iambic trimeters in the latter part of the poem gives a good dramatic effect, the children pausing in their song to remonstrate in metrical dialogue with the tardiness of the householder.

l. 2, for ἄ in the acc. plur. καλᾶς ὥρας, *v. Dor. Dial.* p. 94.

l. 3. Hermann omits καὶ before καλοῦς, *metri causa*.

ἐνιαυτούς, in the sense of 'seasons', is not easy to parallel; but the meaning is closely enough akin to 'period' or 'cycle', of which several instances may be seen in Liddell and Scott, *s.v.* It is, perhaps, here used as longer or more emphatic than ὥρας.

l. 6. παλάθην, expl. by Eustath. as συκῶν ἐπισύνθεις.

σὺ προκύλει, Hermann for the unmetrical οὐ προκυκλῆεις. Yet Eustath. paraphrases οὐ παλαθὰν ζητοῦμεν οἴνου τε δέπαστρον, ἃ γελ. καὶ λειψ. οὐκ ἀπωθεῖται, *i.e.* 'we don't want luxuries like fig-preserve or wine, wheaten cakes content the swallow'; and I fail to see how he arrived at this unless he read οὐ προκυκλῆεις, 'you are not putting forth,' *i.e.* 'you have not got to put forth,' 'we don't require you to put forth.' With σὺ the meaning appears to be, 'Do *you* from a *rich house* (emphatic) bring forth luxuries, (but if you won't go so far as that), even from πύρνα and λειψ. the swallow turns not away in contempt.' Ilgen regards προκύλει as equivalent to ἐκκύλει, referring to the ἐκκύκλημα on the stage. Such a reference is hardly suitable in a children's song, and the word implies nothing more than lavish profusion.

l. 10. καὶ πύρνα γελ. Bergk for καὶ πυρῶνα γ., or καὶ πυρῶν ἃ γελ. καὶ πυρῶν γελιδῶν.

l. 12. If the text be correct, we have a trochaic tetrameter, forming a natural transition between the lively metre of ll. 1-11 and the conversational tone of what follows.

ἀπίωμες *v. Dor. Dial.* p. 95, cf. l. 14, φέρωμες.

l. 13. Cf. Hom. *Carm. Min.* xv. l. 14 (The Eiresione):

Εἰ μὲν τι δώσεις· εἰ δὲ μὴ, οὐχ ἑστήξομεν·
οὐ γὰρ συνοικήσαντες ἐνθάδ' ἦλθομεν.

εἰ δώσεις is an example not of future condition (usually ἐὰν with the subjunc.), but of a present condition expressing intention, *v. Goodwin, Moods and Tenses*, p. 146, and Monro's *Hom. Gram.* p. 239.

l. 17. I have adopted Bergk's text for ἂν δὴ φέρῃς τι μ. δὴ τι καὶ φέροις (two MSS. omitting καὶ); δὴ may have arisen from the succeeding δὴ; φέροις, 'mayst thou win or obtain,' is more suitable than φέρεις, 'mayst thou bring us something large,' and the sudden change back to the

short metre is effective. Dindorf restores the trimeter by reading ἐὼν φέρης δέ τι κ.τ.λ.

III. Δέξαι κ.τ.λ. Theocr. iii., where we are told that shepherds in Sicily sometimes meet together with supplies of food, etc., to be given to the best singer. After the contest, the unsuccessful competitors go round the neighbourhood to collect food for themselves, and address this song among others to those from whom they beg.

I. 2. Τᾷς Θεοῦ, probably Artemis as patroness of the flocks. For ἂν ἐκαλέσσαιτο, which is apparently meaningless, Bergk suggests ἂν ἐκλάζετο 'quam dea claustris suis retinebat', Hermann κάγαρίσσαιτο.

IV. *Tortoise-Game*. Described by Pollux ix. 125, and Eustath. 1914, 56, as a game played by girls δὲ ἀμοιβαίῳ ἰάμβῳ, in which one sits in the middle, who is called the Tortoise, while the others run round her, asking the two somewhat disconnected questions. Compare the game of the γυτρά, (Pollux ix. 113). Becq de Fouquièrre (*Les Jeux des Anciens*) quotes a traveller who tells us that in Scio there may still be seen bands of girls dancing in a ring round one in the centre, and refusing to let her go till she has given them distich for distich; but de Fouquièrre trespasses a little too far into the region of conjecture, when he declares that in this song we have the wail of the bereaved mothers dwelling on the coasts of Asia Minor, whose sons perished in the defeat at Salamis.

I. 1. γελῖ or γελεῖ, is expl. by Eustath. as προστακτικὸν δῆθεν παρηγοούμενον τῇ γελῳνῇ; cf. probably, κόρη or κορὴ κορώνη, Append. *Carm. Pop.* 9; and πονωπόνηρος, Arist. *Wasps*, 466; *Lys.* 350.

I. 3. Ποίεις and ποῖων Meineke, for ποιεῖς, ποιῶν; v. Ahrens *Dor. Dial.* p. 208, where ποῖων, ποῖωντι are quoted from Heracleian inscriptions. κρόκαν Μιλησίαν, cf. Verg. *Georg.* iii. 306; 'quamvis Milesia magno | vellera mutantur'.

I. 4. λευκῶν ἄφ' ἵππων, explained by many commentators as the 'white horses' or 'breakers'. This I think objectionable, simply because it offers a more or less rational explanation of what bears the appearance rather of nonsense doggerel; furthermore, the preposition ἀπό would be entirely inappropriate.

V. *Flower-song*. Athen. xiv. 629 E says that this was called the Anthema, or Flower-song, and that it was accompanied by a dance and mimetic gestures. It is tempting to regard ῥόδα and ἴα as instances where the metrical beat falls not on a long syllable but on an accented one, cf. on No. VIII. We could then regard each line in the text as a short period of three lines, thus:

Ποῦ μοι τὰ ῥόδα;	Ɀ:—Ɀ—Ɀ
Ποῦ μοι τὰ ἴα;	Ɀ:—Ɀ—Ɀ
Ποῦ μοι τὰ καλὰ σελίνα;	Ɀ:—Ɀ—Ɀ—Ɀ

Otherwise, I do not see what explanation can be given of the metre.

VI. *Blind Man's Buff*. It is interesting to read in Pollux ix. 123, that this game is of remote antiquity. One boy, he says, ties a band tightly round his eyes, remarking *χαλκῆν* *κ.τ.λ.*, the rest responding *θηράσεις* *κ.τ.λ.* They then beat him with strips of leather, until he catches one of them. (See Illustrations, Pl. IV.) Becq de Fouquière, p. 88, explains *χαλκῆν* *μύαν* as 'l'insecte aux reflets métalliques que l'enfant poursuit de buisson en buisson, . . . et qui lui échappe au moment même où il croit le saisir'.

VII. Pollux *l.c.* says that when a cloud passes over the sun children clap their hands and cry, *ἔξεχ'* *κ.τ.λ.* Cf. Arist. *Frag.* 346.

VIII. *Ἄλει, μύλα, ἄλει* *κ.τ.λ.*

Thales (Plut. *Sept. Sap. Conv.* xiv.) says he heard the song sung by a Lesbian woman at the mill-stone. The Mill-stone Song was a recognised species of popular lyric (*ἡ ἐπιμύλιος*, Athen. xiv. 618 D).

The hit at Pittacus is directed, it is supposed, not so much at any actual oppression on his part, as against his shrewd business proclivities.

1. 1. Bergk has followed Koester in changing the accentuation of *ἄλει* to *ἄλει*, the word thus being imperative: in 1. 2, *ἄλει* is for *ἡλει*, the imperf. indic. It is only reasonable to restore the Lesbian accent *Πίττακος* (Bergk *Πιττακός*).

The metrical scheme is doubtful. See Ritschl *Opusc.* i. 298, who regards the scansion as regulated by the accent rather than quantity.

IX. *Πλέστον οὔλον* *κ.τ.λ.*

Athen. xiv. 618 D; an invocation to Demeter, who was called *Ἰουλώ*, the Sheaf-Goddess, from *οὔλος* or *Ἰούλος*, 'a sheaf'. Koester thinks there is also a reference to the cry *ἰού*, the cult of Demeter usually being of a mournful character. Athen. *l.c.* adds that others regard the words as belonging to a wool-worker's song.

X. *Μακράι δρύες* *κ.τ.λ.*

This mournful plaint occurs, so Athenaeus (xiv. 619) tells us, in a pastoral poem (*τὸ καλούμενον νόμιον*) by a lyric poetess Eriphanis, with whom a romantic love-story is connected. She was enamoured of a hunter Menalcas, whom she sought throughout all the woods and hills, until she moved with pity the hearts of the sternest men and even of the fiercest beasts. The issue of the story is not told us, but from the analogy of the similar romances of Calyce and Harpalyce (Athen. *l.c.*) we may conclude that the maiden's efforts were fruitless.

XI. *The Games*.

These are the *ὄρθια κηρύγματα* of Sophocles *Elckt.* 683, or poetical formulae chanted by the heralds at the games.

(α) *Julian. Caes.* 289. This corresponds to the ringing of the bell at our athletic meetings which summons the competitors to the start.

(β) Moeris, p. 193. 4. The herald calls upon them to toe the line at the start, βαλβίδες being explained by Moeris as αἱ ἐπὶ τῶν ἀφάσεων βάσεις ἐγκεχαραγμέναι αἷς ἐπέβαινον οἱ ὀρομεῖς κ.τ.λ. The line in Moeris is corrupt, Βαλβίδα ποδὸς (ν. *Ι. πόδας*) θέτε πόδα π. πόδα. Bergk conjectures Βαλβίδι ποδῶν θέντες πόδα παρ πόδα θέτε (= run); but who can conceive runners being actually started, as the word θέτε would imply, by a line of poetry? I have inserted my own conjecture in the text. 'Place your feet on the line foot to foot.'

(γ) Lucian in *Demonactis Vita* 65.

XII. Ἐλθεῖν ἥρω Διόνυσε, κ.τ.λ.

This is probably a specimen in the disguise of a later dialect, of a very ancient invocation to Bacchus, in use long before the later development of the hymns appropriated to him. See p. 7.

Διόν. The passage is quoted by Plut. *Quaest. Gr.* 36. 7. Διὰ τί τὸν Διόνυσον αἱ τῶν Ἑλλείων γυναικες ὕμνοῦσαι παρακαλοῦσι **βοέῳ ποδι** κ.τ.λ. εἶτα οἷς ἐπαδούσιν. **Ἄξιε ταῦρε, ἄ. τ.** Plutarch's own explanations of these expressions are fittingly described by Koester as 'merae nugae'. Dionysus was sometimes conceived as bearing the form of a bull (more frequently merely with the head or horns of a bull (ταυρομέτωπος, ταυρόκερως, etc.)), probably because that animal was the symbol of generation and fertility, and this was the province of Dionysus (cf. the Phallic processions) as being the god of vegetation and growth, the limitation of his power to the vine being probably later.

Compare φάνηθι ταῦρος, Eur. *Bacch.* 108, and many similar expressions.

The union of the Graces with Dionysus is very common, arising, we may presume, from his intimate connection with music and poetry; cf. Pind. *OL.* xiii. 18, καὶ Διωνύσου πόθεν ἐξέφραναν σὺν βοηλάτῃ Χάριτες διθυράμβῳ, and Ben Jonson's address to Bacchus (elsewhere quoted, p. 353), 'But Venus and the Graces Pursue thee in all places'. There is a very apt illustration of the text in ancient art to be seen in Müller-Wieseler II. Plate xxxiii, 383, where the three Graces are sitting between the horns of the Ox-Dionysus.

Ἄλιον, *i.e.* Elean (Welcker for ἄλιον), cf. Paus. vi. 26. 1. Θεῶν δὲ ἐν ταῖς μάλιστα Διόνυσον σέβουσιν Ἑλλεῖοι, καὶ τὸν θεὸν σφισιν ἐπιφοιτᾷ ἐς τῶν Θούων τὴν ἑορτὴν λέγουσιν.

XIII. Σοὶ, Βάκχε κ.τ.λ.

In strong contrast to the foregoing primitive invocation we have the specimen of a polished Phallic song preserved by Athen. xiv. 622 E. The Phallophori, crowned with chaplets of roses, violets and ivy, enter upon the stage from the side- and centre-entrances singing this song, and accompanying it with measured movements (βαίνοντες ἐν ῥυθμῳ). The words of the performers themselves show that the Iambics were sung and not recited, and that therefore the passage may rightly be regarded as Melic.

I suppose that the novelty claimed for the song (l. 3 *seq.*) consists in the adaptation of Iambics (ἀπλοῦν ῥυθμὸν) to complicated melody (ἀλόλῳ μελῇ): or perhaps in discarding the ruder invocations of ancient times, of which No. XII. is an example.

ἀπαρθένευτον, not in its usual sense of 'unmaidenly', but 'virgin-pure' (α copulative), so Hesych. ἀπαρθ. ἀνέραιος, καθαρά, cf. Soph. *Frag.* 287.

XIV. Schol. Arist. *Frogs* 479, Ἐν τοῖς Αἰγυπτίαις ἀγῶσι . . . ὁ θεὸς ἀγαθοῦρος . . . λέγει καλ. θεόν· καὶ οἱ ἐπακούοντες βοῶσι· Σεμελήϊε κ.τ.λ.
πλουτοδότα, as the god of fertility, etc. (cf. on No. XII.)

XV. *The Libation.*

l. 1. Schol. Ar. *Peace* 968, σπένδοντες γὰρ ἔλεγον· τίς τῆδε ; . . . εἴτα οἱ πάροντες εὐφημιζόμενοι ἔλεγον· Πολ. καγ.

l. 2, Schol. *Frogs* 479, ἐπειδὴν σπονδοποιήσονται κ.τ.λ.

XVI. Ἀνάβαλ' ἄνω κ.τ.λ.

Plut. *Quaest. Symph.* iii. 6. 4, ἐν τοῖς θεῶν ὕμνοις κ.τ.λ.

XVII. Στρίγγ' ἀποπομπεῖν κ.τ.λ.

Quoted by Festus, p. 314, the term στρίγγ being applied, he says, to witches ('maleficis mulieribus'). The reference in these lines, which we may regard as a kind of nursery-song or prayer, is rather to the strix as a bird supposed to be dangerous to infants. (*v.* Pliny *H. N.* xi. 232, who adds 'quae sit avium constare non arbitror'.)

l. 1. ἀποπομπεῖν Bergk, from ΑΠΟΜΠΕΙΕΝ; Hesych. ἀποπομπεῖν· ἀποπέμψασθαι καὶ ἀποκαθήρασθαι.

l. 2. νυκτιβόαν. Turneb. on the authority of Hesych.; MSS. Νυκτικόμαν.

l. 4. ἀνώνυμον Bergk, for ἀνωνύμιον, in the sense of δυσώνυμον.

Bergk, with no authority, adds ἐγθρῶν, since otherwise he fails to see the force of l. 5. The objection, however, of unintelligibility applies to many passages in nursery literature, and I suppose that the swift-sailing ships may simply be representative of the sea, to which the hated bird is consigned.

MISCELLANEOUS AND ANONYMOUS

I. Ὑψιστε θεῶν κ.τ.λ.

This passage is ascribed to Arion by Aelian, *Hist. An.* xii. 45, in illustration of the musical taste of dolphins. Modern critics are almost unanimous in discrediting Aelian's testimony that the hymn was composed by Arion. The language and metre are entirely unsuited to a pupil of Alcman, as Suidas describes Arion (see p. 102), and the shallow verbosity is eminently suggestive of the later dithy-

rambic period, to which Bergk assigns the passage. The poem need not have been intended as a forgery, for, as Bergk suggests, the writer was perhaps introducing Arion as the speaker, and thus Aelian may have been misled. For the well-known legend of the poet's escape, and his offering at Taenarum consult Herod. i. 24, and Pausan. iii. 25. 5. Schmidt is of opinion that the story was invented either by Arion himself or by his friends to typify his introduction of the dithyramb from Magna Graecia to the Peloponnese.

1. 2. Perhaps imitated by Ar. *Knights* 559, ὦ γρυσσστραῖν', ὦ δελφίνων μεδέων.

1. 3. So Hermann for γαιῖοι' ἐγκυμονάλμαν.

1. 4. Cf. *II.* xiii. 27. Βράγχοι is supposed to be an adjective invented by the poet from βράγχιον. Hermann reads βραγγίσις.

1. 6. ποδῶν, an unwarrantable poetic licence as applied to dolphins.

1. 7. σιμοί two MSS., the rest σεισμοί.

1. 14. ὀχέοντες Brunck, MSS. χορεύοντες.

1. 18. ἀλιπόρφυρον, Reiske ἀλιπορφύρου, Bergk οἶδα πορφυροῦν.

II. (a) Μέμφομαι δὲ κ.τ.λ.

Apoll. *De Pron.* 324 C, to illustrate the use among the Boeotians of ἰώνγα for ἐγώνγα (ἔγωγε).

The Boeotian Μέμφομη . . . κῆ . . . Μούρτιδ. are restored by Böckh for μέμφομαι . . . καὶ . . . Μύρτιδ. I have retained μέμφομαι and καὶ, following Führer (*De Dial. Boeot.*) who maintains that, although the Boeotians pronounced αι as η, it was not so written in the time of Corinna. Bergk maintains that in ἰώνγα (=ἔγωγε) the *spiritus asper*, which Führer discredits, is natural enough, being due to transposition from ἰώνγα, where it has arisen from the loss of the guttural seen in ἐγώ. Böckh, *C. I.* 720, gives many other instances from Boeotian inscriptions of ι for ε. The form ἰώνγα occurs in Ar. *Acharn.* 906.

Βανά is explained by Hesychius and Herod. Περ. μον. λξ. 18-25 as the Boeotian form of γυνή. For α in the first syllable cf. the Sicilian γανά.

(b) Νίκασ' κ.τ.λ.

Quoted by Apoll. *De Pron.* 358 B, from Corinna's καταπλοῦς.

Ἰαρίων, Orion, famed as a Boeotian hero, see Müller's *Orchom.* p. 100; cf. Böckh or Dissen on Pind. *Nem.* ii. 12.

γώραν. Schneidevin ingeniously suggests that the district was Hyria, the Οὐρία mentioned Append. Corinna 4.

ἀπ' ἑοῦς Ahrens (sec. 34); compare *Dor. Inscr.* ἐπ' ἀμέρας, ἐπ' ἱερίως. There is no Boeotian analogy, v. Führer *l.c.* sec. 3, who discredits this instance.

ὠνούμηνεν. Böckh and others ὠνούμηνεν; see on (α').

(c) Ἦ διανεκῶς κ.τ.λ.

Quoted by Hephaest. 22, as an example of Synizesis in διανεκῶς. The shortening of the α is remarkable. Bergk (*q. v.*) compares the option that poets gave themselves between εὐάνεμος and εὐήνεμος, δύσερις and δύσηρις, ἀνόμερος and ἀνώλεθρος.

III. Κάλλιστον μὲν ἐγὼ κ.τ.λ.

Quoted by Zenob. iv. 21, in explanation of the proverbial phrase ἡλιθιώτερος τοῦ Πραξιλλῆς Ἀδωνίδος. Adonis, he says, gives this answer on being asked by the shades after his death what was the finest thing he left behind him in the world above. With the sentiments we may perhaps compare Charles Lamb, *Essays of Elia*, 'New Year's Eve'—"Sun and sky, and breeze and solitary walks, and summer holidays, and the greenness of fields, and the *delicious juices of meats and fishes*—do these things go out with life?"

Σεληναίης, properly adjectival, cf. γαληναία (= γαλῖνη), παρθενική (= παρθένος).

IV. ὦ διὰ τῶν θυρίδων κ.τ.λ.

Quoted by Hephaest. 43, as an example of τὸ Πραξιλλεῖον. The metre is particularly effective.

For Praxilla see on Scol. xi.

Ἐμβλέποισα, *Lesb. Dial.* p. 83.

V. Ὑγεία, πρεσβίστα κ.τ.λ.

Quoted by Athen. xv. 702 A, as a Paean to Health, and ascribed, if the reading be correct, to a certain Aripbron of Sicyon, of whom nothing further is known. On referring to Dithyrambic Poets No. v. it will be noticed that three lines in the poem of Licymnius are nearly identical with ll. 3, 4, 9, in this. It is a vexed question whether both passages are from one and the same poem, composed by Aripbron or by Licymnius, whether one poet is copying from the other, or whether, as Bergk suggests, both are borrowing from some familiar hymn to Ὑγεία (*v. Bergk ad loc.*). The poem in the text enjoyed a great reputation (τὸ γνωριμώτατον ἐκείνο καὶ πᾶσι διὰ στόματος, Lucian *De Lapsu Inter Sal.* c. 6). It is found engraved very faultily on a monument, Böckh *C. I.* Athen. iii. p. 66. It was probably intended as a Paean suitable for convivial meetings (*v. p.* 232), and we may compare Scol. ix. l. i. Notice in this later Melic poetry the custom of addressing hymns to deified abstractions such as Health, Fortune, Virtue, rather than to the old divinities of mythology.

1. 1. πρεσβίστα 'most revered', as Ὑγεία could hardly be called 'eldest of the gods'.

1. 2. σύννοικος, cf. Bacchyl. viii., ὀλβίων παῖδες νιν (Δίκων) εὐρόντες σύννοικον.

1. 4. Cf. on Licymnius *l.c.*

1. 5. ἔρκεσιν Bergk, for ἄρκουσιν (Athen.) on the strength of ελκεσι on the monument.

1. 6. πόνων ἄμπν, cf. μόχθων ἄμπνοά, Pind. *Ol.* viii. 7.

1. 8. πάντα is omitted on the monument and bracketed by Bergk. Schneidewin interprets the rest of the line . . . 'instar veris, quod Gratiae reddunt pulcrum, affulgent', 'are bright as a spring of the Graces' (*i.e.* blessed by the Graces). Bergk reads ἔαρ.

l. 9. ἔφω, wanting in Athen., is supplied from the monument and from Licymnius.

VI. Ἀρετὰ πολύμοχθε κ.τ.λ. Athen. xv. 695 A, τὸ ὑπὸ τοῦ πολυμαθεσ-τάτου γραφὲν Ἀριστοτέλους κ.τ.λ. Athen. goes on to describe the Ode as a 'kind of Scolion', denying that it is a Paean, as a certain Demophilus urged, who wished to convict Aristotle of the impiety of addressing a Paean to a mortal, Hermias of Atarna (v. on l. 13); see on No. XXVII. It is not easy to understand why Athen. classifies the song as a Scolion, except that Aristotle was said to have sung it daily ἐν τοῖς συσσιτίοις. One is the more inclined to believe that the term Scolion came to be extended to any song which, whatever its original intention, was popularly employed at convivial meetings (see Introduction to Scolia, p. 237).

Bergk describes this poem as 'jejunum, frigidum', etc., and therefore declares that it is falsely attributed to Aristotle. We have yet to learn, however, that the philosopher had any talent for lyric poetry, neither do I think that the song is so deficient in merit as Bergk asserts.

l. 1. πολύμοχθε, we need hardly treat this as used in a passive signification, 'won by much toil' (Liddell and Scott); rather 'full of labour', the epithet being transferred to Arete from those who follow her (γένει βροτείῳ), just as we talk of 'pale death', 'gaunt famine', etc.

l. 2. βίω (= βίου) Bentley, for βίω.

l. 5. ἀκάμαντας, explained by Schweighäuser as agreeing with the implied subject of τλῆναι. He is, however, of opinion that the word has been substituted for ἀκαμάτους, for which there is more authority, and that the latter was merely a gloss explaining μαλεροῦς, a close connection being established between the two epithets from the constant application of either one or other of them to πῦρ in Homer.

l. 6 seq. 'Such a reward dost thou bestow upon the mind, a reward immortal, and more precious than gold', etc. For καρπὸν τ' ἄθ. (= καρπὸν ἄθ. τε), compare *II.* v. 878, and other instances of the misplacement of τε quoted in Monro's *Hom. Gram.* p. 242. Ilgen takes the meaning of the passage to be 'you exert on the mind an influence more powerful than the temptations of gold, than the admonitions of parents', etc.

μαλακαυγῆτοιο, 'languid-eyed', but Ilgen quotes Hesych. αὐγεῖν (= ἀλγεῖν), and suggests that the epithet = 'lessening pain'. This would require a derivative rather from the verb μαλακίζω than from the adjective μαλακός.

l. 9. Cf. *Hor.* 3 *Od.* iii. 9, 'Hac arte Pollux, et vagus Hercules', etc.

ll. 9-11. ἔργοις . . . δυνάμιν, Aristotle is perhaps thinking of his own doctrine in the *Ethics* ii. 1. 4, τὰς ἀρετὰς (which are δυνάμεις) λαμβάνομεν ἐνεργήσαντες πρότερον.

l. 14. Ἀταρν. ἔντροφ., the reference, as we learn from Athen. *l.c.* is to

Hermias, a slave of Eubulus, Tyrant of Atarna. At one time he was a disciple of Plato and Aristotle at Athens, enjoying particularly the friendship of the latter (Diog. Laert. v. 9). He advised Eubulus to revolt from Persia, and on his master's death, whom, according to Diog. Laert., he murdered, he himself obtained rule. He entertained Aristotle as his guest while in possession of royal power. At last Mintor, a Persian satrap, entrapped him and had him slain, B.C. 345 (Diod. Sic. xvi. 33, Strabo xiii. 420). An interesting account of the friendship of Aristotle with Hermias may be read in Blakesley's *Life of Aristot.* vol. III.

ἀελ. γήρωσεν αὐτάς. Liddell and Scott translate γήρω in this passage 'deprive oneself of, forsake', but why not in the usual sense, 'he left desolate the light of day'? The expression is florid, it is true, but we are not dealing with first-class poetry. Schweighäuser prefers the reading αὐγάς, and regards γήρωσεν as intransitive, comparing Plut. ii. 749 D, to which Liddell and Scott add Theognis 956, but in these instances ἐγήρωσε, γήρωσε, etc., may easily be a mistake of a copyist for ἐγήρευσε, etc.

I. 15. αἰδιδιμον (v. l. αἰδιδιμος), proleptic after αὐξήσουσι.

I. 16. Διὸς ξενίου κ.τ.λ., 'who extol reverence for hospitality, and the honour of steadfast friendship.' Αὐξοῦσαι is awkward after αὐξήσουσι in l. 15; Bergk reads ἀσκοῦσαι, Ilgen omits altogether, taking σίβας as in apposition to μιν, Hermias, = τὸν σεβάζοντα; but, as Schweighäuser points out, the abstract when employed in such cases for the concrete has a passive, not an active, signification; cf. Soph. *El.* 685, πᾶσι τοῖς ἐκεί σίβας of Orestes.

Διὸς ξενίου, a good instance of the employment of the name of a god with a special epithet in place of a mere abstract noun, such as 'hospitality'. Cf. the well-known τὸν ἑμὸν ἐκείσιον Δία (*Eur. Hec.* 345) = 'my supplication'. Ζεὺς ξένιος occurs in Aesch. *Ag.* 61, 353.

VII. Τύχα μερόπων. Stob. *Ecl. Phys.* i. vi. 13.

The lines are attributed by some to Aeschylus, but Bergk thinks this to be a manifest error, and regards them as the composition of some poet-philosopher.

I. 2. τε inserted by Meineke. Τέρμα τὸ Grotius from a reading Τέρματι. Θακῆς ἔδρας, Jacobs' conjecture for ἄκος ὀράς.

I. 5. πέτερυγα. The representation of Τύχη as winged is a mere poetic idea, rarely if ever exemplified in art. Cf. Hor. 3 *Od.* xxix. 53.

I. 8. ἐν σκότῳ, perhaps we should read ἐν σκότον, regarding ἐν as the 'Aeolic' form of εἰς, often found in Pindar. See on Pind. *Frag.* vi. l. 1.

VIII. Κλωθὸ Λάχσεϊς τ' κ.τ.λ. Quoted anonymously by Stob. *Ecl.* i. v. 12, between two passages from Sophocles.

I. 1. Bergk thinks that the name of the third Fate may have dropped out (Λῖσα καὶ Κλωθὸ κ.τ.λ.). He points out, however, that Pausan. X. xxiv. 4, speaks of two Fates being worshipped at Delphi.

l. 4. πέμπειτ', Bergk reads πέμπετε δ'. "Αμμιν, *v. Lesb. Dial.* p. 87.

l. 5. ἀδελφεάς Dindorf, for ἀδελφάς.

l. 8. λελάθοιτε, 'make to forget', *v. Monro's Hom. Gram.* p. 28, 'These (reduplicated) aorists are exclusively Homeric except ἤγαγον and ἔειπον (Attic εἶπον). They are mostly Transitive or Causative in meaning; compare ἔ-λαχο-ν, 'I got for my share', with λελάχο-ν, 'I made to share', ἄρρηρ, 'is fitting', with ἤραρε, 'made to fit'.

IX. Οὐ χρυσὸς ἀγλὰς κ.τ.λ. *Plat. Ep. α'*, quoted on rejecting an offer of gold from a friend.

ll. 1-2. 'Gold, bright gold, is not the rarest thing in the hope-baffling life of mortals, neither does adamant nor do couches of silver, when tested in comparison with man, flash upon the gaze, etc.' δυσελπίστωρ, lit. 'hard to be hoped about', hence either 'that about which one cannot form any secure hopes', 'hope-baffling', as above, or simply 'cheerless', 'hopeless'. The apparent 'Schema Pindaricum' in ἀστράπτει is accounted for by the neuter δοκιμαζόμενα, referring to ἀδάμας and κλῖναι. Ἀστράπτει belongs to ll. 3-4 also by a kind of zeugma, unless in l. 3 we are to think of the gleam of the yellow corn.

X. Σὲ δ' αἰετομαι κ.τ.λ. Quoted by *Plut. Vit. Alcib.* c. 11, from an Epinicion by Euripides in honour of the successes of Alcibiades in the chariot-race at Olympia. Cf. *Athen.* i. 3 E. Plutarch mentions that he surpassed all records in entering no less than seven chariots for the race, with which he obtained the first, second, and either third or fourth places; for, curiously enough, while Euripides speaks of the third place, Thucydides in a speech of Alcibiades (vi. 16) describes it as the fourth. It is difficult to conceive how either authority could have made a mistake on such a point. *Athen. l.c.* adds that to celebrate his success Alcibiades gave a general public entertainment (τὴν πανήγυριν πᾶσαν εἰστίασε). See *Grote* vol. vi. p. 323 *seq.* for the importance of the whole occasion, the date of which he fixes at 420 B.C. (Ol. 90).

l. 2. Bergk reads καλὸν ἅ νίκαι' (τὸ) κάλλιστον (δ') ὃ μ. κ.τ.λ.

l. 4. The asyndeton is very awkward; Bergk suggests στεφθεῖς τ'. Some commentators alter δις to τρις, but, as *Grote* points out, there is no reason to suppose that crowns were given for any but the first and second places. Indeed, but for this passage, we have no reason to suppose that there was a prize even for the second place. The words in Thucydides (and after him Plutarch) lead to this conclusion. Ἐνίκησα δὲ, καὶ δεύτερος καὶ τέταρτος ἐγενόμην, 'I won the prize and took the second and fourth places'. *Athen.* i. 3 E speaks of the 'victories' (νίκας) of Alcibiades on this occasion, but even if his words imply that Alcibiades won three prizes, he may easily have been misled. Consequently in this passage *Hermann* for δις reads Διός, and *Bergk* follows him. Either word is connected closely enough with στεφθέντα to account for the position of τε.

XI. Ἐπειτα κείσεται Plut. *Non Posse Suav. Viv.*, *Sec. Epic.* 26.

XII. Ὡς ἄρ' εἰπόντα μιν κ.τ.λ. Plut. *l.c.* 27. πρόσωπον Wyttenbach, for πρὸς τόπον.

XIII. Ναὶ τὰν Ὀλυμπον. Quoted by Clem. Alex. *Strom.* v. 661, who compares a line from Aeschylus, Ἄλλ' ἔστι καμὸι κλήϊς ἐπὶ γλώσσῃ φύλαξ. Cf. also Soph. *O. C.* 1052. Bergk thinks that the lines are from Pindar, and, judging by the sonorous style, his conjecture is a probable one.

XIV. Οὐ γὰρ ἐν μέσοισι. Clem. Alex. *Strom.* v. 654.

δυσμάχητα, 'hard-won'. Pindar, on the other hand, in a well-known passage (*Ol.* ii. 80, μαθόντες κ.τ.λ.) scorns the idea of the gift of poetry being acquired by any labour. It must, however, be remembered that to be a master of the art of Greek Melic Poetry with its elaborate accompaniments, natural inspiration had to be seconded by very careful training.

XV. Ὡς γλυκεῖ εἰράνα κ.τ.λ. Theodor. *Metoch.* p. 515.

πλουτοδότειρα. Cf. Bacchylides I. τίεται κ.τ.λ.

XVI. Οὐκ αἰεὶ κ.τ.λ. Plut. *De Consol.* c. 28, εἰ γοῶν ἡ Νιδόβη κ.τ.λ.

The words may very likely be from a Threnos, wherein consolation was frequently sought from mythology. Cf. Simon. II. and p. 19.

XVII. Κάπρος ἡνίχ' κ.τ.λ. Hephaest. p. 56, as an example of Glyconics. See Introd. to Anacreon *ad fin.* Bergk is of opinion that these lines are by Glycon himself, whom he considers to have been a poet of the Alexandrine period.

XVIII. Χαροπὴν κύνα κ.τ.λ. Dio Chrysos. *Or.* xxxiii. T. II. 470, referring to the legend of Hecuba being converted into a dog. Welcker attributes this fragment to Alcman, but, so far as we can conclude, it is entirely out of keeping with his metrical style (see p. 49).

II. 1-2. κύνα, the accus. belongs to the construction in Dio Chrys. .

In γναθμῶν πολιᾶν, if the reading be correct, we have a singular instance of γναθμός being used like γνάθος in the feminine. οἱ . . . φθειγγομένας, for the change in construction Bergk compares *Il.* xvi. 531 ; xiv. 25 ; *Od.* xxii. 17, etc., in all of which cases we may regard the participle as in the genit. absolute with the pronoun understood.

I. 4. πάγοι, conjecturally inserted by Bergk.

XIX. Προβάτων γὰρ κ.τ.λ. Plut. *de Pyth. Orac.* c. 29, in explanation of the name Galaxion in Boeotia.

πελλαί γὰρ Bergk, for πελλαί δὲ.

XX. Ἐκ Σάπφως κ.τ.λ. Choerobosc. in *Aldi Cornu Cop.* 268. Ahrens has restored the Lesb. accent to the Lesb. genitive Σαπφῶς.

XXI. Ἐγὼ φαμι, κ.τ.γ. Plut. *De Garrul.* c. 5. Bergk thinks that the line, in an altered form, may be Sappho's. Cf. Sap. xvi. b, and xvii. ἐν μοισσοπόλῳ οἰκίᾳ.

XXII. Ἄλλον τρόπον, κ.τ.λ. Plut. *De Amic. Mult.* c. 5. Bergk τρόπον for τρόπος.

XXIII. Ποικίλλεται μὲν, κ.τ.λ. Demetr. *De Eloc.* 164. One is reminded of Pindar's Dithyramb (*Frag.* vi. l. 16), τότε βάλλεται, τότε ἐπ' ἀμβρόταν χέρσον ἔραται | Ἴων φόβαι, κ.τ.λ.

XXIV. οὐ μὴν ποτε Clem. Al. *Strom.* vi. 796. Bergk ποτε for ποτ' ἄν, and κέρδεος for κέρδους, the former being more consistent with the lyric 'dialect' (see p. 80).

XXV. Τὴν ἄκταν, τὴν ὕλαν, κ.τ.λ. Dion. Hal. *De Comp. Verb.* c. 17. For the Bacchic metre, cf. Aesch. *Prom.* 115.

Τίς ἀγῶ, τίς ὁδὸν προσέπτα μ' ἀφ' ἑγγης ;

XXVI. Μισέω κ.τ. λ. Plut. *Quaest. Symph.* i. Proem. and Lucian, *Symphos.* c. 3.

XXVII. Τὸν Ἑλλάδος ἀγαθέας, κ.τ.λ. This, we are told by Douris ap. Plut. *Vit. Lysand.* 18, was the first instance among the Greeks of an adulatory apotheosis of a living man ; πρῶτον μὲν γὰρ Ἑλλήνων ἐκείνῳ βωμοὺς αἱ πόλεις ἀνέστησαν ὡς θεῷ καὶ θυσίας ἔθυσαν, εἰς πρῶτον δὲ παῖδες (cf. on Miscel. vi.), ἡσθῆσαν, of one of which Paean's this passage is the commencement. The degrading practice became a popular one, as we see from the two succeeding passages, and from Athen. xv. 697. It spread especially among the cities of Asia Minor, in honour of Roman generals, governors, or emperors, sapping the pagan religion of whatever soundness it still possessed, and marking the decay not only of freedom, but of the very desire for freedom. Consult on the subject Hermann, *Gr. Antiq.* ii. p. 59 (ed. Stark, Heidelberg, 1858). εὐροχόρου Naeke, for εὐρυχώρου.

XXVIII. Ὡς οἱ μέγιστοι κ.τ.λ. Quoted by Athen. vi. 253 c with a full account from Demochares of the adulation heaped upon Demetrius at Athens. For the circumstances leading to his triumphal reception on this occasion, see Grote, vol. xii. p. 205 *seq.* (cf. p. 197). The date of this occurrence, as indicated partly by the references to the Aetolians, and to the Eleusinian Mysteries, was 302 B.C. in the month Boedromion (part of September and October). Grote's criticisms on the sentiments of the song are worthy of attention : 'Effusions such as these, while displaying unmeasured idolatry and subservience towards Demetrius, are yet more remarkable as betraying a loss of force, a senility, and a consciousness of defencelessness and degraded position, such as we are astonished to find publicly proclaimed at

Athens. It is not only against foreign potentates that the Athenians avow themselves incapable of self-defence, but even against the incursions of the Aetolians,' etc. It is at least satisfactory to read that the brilliant young warrior himself was disgusted with the unwholesome compliments lavished upon him (see Athen. vi. 253 A). The song is described by Athen. as an Ithyphallus, a species of religious lyric now, like the Paean, no longer confined to the service of the gods. The mode of delivering the Ithyphallus is described by Athen. xiv. 622, and it was of a nature to enhance the servility and idolatry of the performers in this instance. They wore masks representing the countenances of drunken men—wreaths on their heads and arms—long white garments reaching to the ankles, etc.

l. 1. ὦς. Either we have not the beginning of the song, which is not likely from the manner in which it is cited by Athen., or ὦς does not belong to the poem, but to the words of Athen., some other monosyllable beginning the line; or, thirdly, we must, with Hullemann, read ὦς.

l. 3. γὰρ Δῆμ. καὶ, conjecturally inserted by Toupe, something of the kind being obviously required.

l. 7. Ὀλάρως . . . καὶ καλός; in this description flattery was in accordance with fact, judging from the testimony of Plut. *Vit. Demetr.* c. 24. Indeed his lively disposition led him to excesses which it required a stretch even of Athenian reverence to condone. Cf. Grote, vol. xii. p. 207.

l. 9. σεμνὸς ὕθι, κ.τ.λ. The text as it stands is only just translatable, 'where he shines forth in majesty, his friends all around him, and himself in their midst, like as if his friends were the stars and he the sun'.

A majority of MSS. give σεμνόν, and Bergk adopts the reading of Meineke and Mehlhorn σεμνόν τι φαίνειθ'. He has also changed ὅμοιος to ὅμοιον. Οἱ φίλοι probably refers to Demetrius' personal retinue of flatterers, Athen. 253, mentioning that the Athenians, οἱ τῶν κολάκων κόλακες, paid divine honours to these also.

l. 13. παῖ Ποσειδῶνος, alluding probably to his maritime power; κάφροδίτης, a compliment to his beauty.

l. 15 *seq.* This passage, with its curious mixture of outspoken blasphemy and fulsome idolatry, reveals to us how entirely the old religion had by this time lost its hold on the Athenians. We may compare Philos. Apollon. i. 15 (on Emperor cult): τῶς βασιλεῖσις ἀνδράσιν, οἱ καὶ Διὸς τοῦ ἐν Ὀλυμπίᾳ φεβερώτεροι τότε καὶ ἀσυλιώτεροι ἦσαν, and Ovid's *Trist.* III. i. 35, and ll. 77-8.

l. 18. Cf. Hor. 3 *Od.* v. 2: 'Praesens divus habebitur | Augustus.'

l. 25. Αἰτωλὸν (v. l. Αἰτωλός); see Grote, vol. xii. pp. 164, 191, 204; ἐπὶ πέτρας, in allusion to the mountainous country of the Aetolians.

29-30. In the general weakness of Greece, the Aetolians were able to extend their cateran warfare as far as Attica itself.

l. 31. κόλασον Toupe, for σχόλασον.

l. 34. σπίνον, Schweighäuser for σπείνον, πεινῶν, etc., as if there were some legend of the Sphinx being transformed to a finch. Meineke σπῖλον, a rock.

XXIX. Πίστιν δὲ Ῥωμαίων, κ.τ.λ. The end of a Paean sung by the Chalcidians in honour of Titus Flamininus, Plut. *Vit. Flam.* c. 16.

l. 2. I have conjectured μεγαλειοτάταν 'most glorious at keeping oaths', for the corrupt μεγαλειοτοτάταν. Bergk reads μεγαλυγοτάταν, but a depreciatory sense attaches itself to this word.

XXX. Ode to Rome.

Stob. *Flor.* vii. 13. Μελινοῦς Λεσβίας εἰς Ῥώμην. It is presumed by some that Melinno, a poetess of Epizephyrian Locri, is meant, who is referred to *Anth. Pal.* vi. 353; and the epithet 'Lesbian' may be due to the employment of Lesbian metre and style in the poem. Schneidewin conjectures that the occasion of the Ode was either the seizure of Locri by the Romans after the defeat of the soldiers of Pyrrhus who had occupied the city (*v. Liv.* ix. 16): or else the period of the first Punic war, indicated by the allusion to maritime supremacy in l. 10, πολιᾶς θαλάσσης—an expression, however, which Mehlhorn would explain as a mere laudatory exaggeration.

But on the whole the language made use of throughout the Ode implies a period in the history of Rome when her empire was wider and more firmly established than at the time of Pyrrhus or even of the first Punic war; and there is a ring of enthusiasm in the poem too genuine for mere flattery. It is, therefore, I think, far better to follow Welcker and others in attributing the Ode to the flourishing period of Roman dominion, and to be content to remain in ignorance as to the identity of Melinno.

The view that the song was composed by Erinna of Lesbos, and that Ῥώμη is simply the personification of strength is disposed of in Welcker's *Kleine Schriften* vol. ii. p. 160, and needs little refutation.

The dialect is intended for Lesbian, but the strict Lesbian forms are not always adhered to (cf. on ll. 1 and 3).

The remarks made on the metre of Lesbian Sapphics as compared with Latin apply equally to this Ode: see p. 154 *seq.*

l. 1. θυγάτηρ Ἀρης, particularly applicable to 'Mavortia Roma'. Ἀρης, Epic, the Lesbian form would be rather Ἄρεως, *v. Meister*, p. 156.

l. 2. χρυσομίτρα, the third syllable should be long, and Welcker compares φιλομειδής: but in the latter case the μι is no doubt due to the lost consonant seen in our 'smile', while χρυσομίτρα would have no such justification. See Monro's *Hom. Gram.* secs. 371, 372, for the frequent lengthening of syllables composed of a short vowel and a liquid. Many of these cases are accountable for by the influence of a second consonant subsequently lost; others are due to analogy; but in not a few, notably in the instances of μέγας and

μέγαρον, we can allege no certain reason, etymological or otherwise. Doubtless then in *γρυσσομίτρα* the author is endeavouring to copy a not uncommon Epic practice.

l. 3 *ναίεις*. Lesbian would be *ναύεις* (*v. Meister*, p. 111, and cf. *Alcaeus Append.* 2).

The Roman land is said to be a heaven upon earth. Schneidewin compares *Odys.* vi. 42. *θεῶν ἔδος ἄσφαλες αἰεὶ*.

ll. 6-7. *ἄρρήκτω*, *v. Lesb. Dial.* p. 84, *ἔχρισσα*, p. 83.

l. 9. *σδεύγλα*, *Lesbian Dial.* p. 83.

l. 10. *στέρνα γαίης*, cf. *Soph. O. T.* 691, *στερνούχου χθονός*, with *Jebb's note ad loc.* and *Pind. Nem.* vii. 33. *παρὰ μέγαν ὀμφαλὸν εὐρυκόλπου | μύλον χθονός*.

DITHYRAMBIC POETS

I. (α') *Pratinas*.

Athen. xiv. 617 tells us that this poem was written as a violent protest against the dominion in the orchestra of the flute-players, whose boisterous notes cast the poetry into the shade (*v. Art.* v. p. 40) ; *αὐλητῶν καὶ χορευτῶν μισθοφόρων κατεχόντων τὰς ὀρχήστρας, ἀγανακτεῖν τινὰς ἐπὶ τοῖς αὐληταῖς μὴ συναυλεῖν τοῖς χοροῖς, καθάπερ ἦν πάτριον, ἀλλὰ τοὺς χοροὺς συνάδειν τοῖς αὐληταῖς . . . ὁ Πρατίνας ἐμφανίζει διὰ τοῦδε τοῦ ὑπορχήματος*. *Pratinas* emphasises his invective by scornfully employing the new metrical style, in which, by repeated resolutions of the long syllable 'in arsi', poetical rhythm proper is almost unrecognisable, though the loss was not felt when the words had become subordinated to the music. The song is called a *hyporchem* ; but the distinctions of the various classes of *Melic* poetry were now becoming uncertain (*v. p.* 106) and the *dithyrambic* form was beginning to pervade *Melic* in general ; thus, for instance, this *hyporchem* is addressed not to *Apollo* (*v. p.* 5), but to *Dionysus* ; on the other hand, the *Cretics* in ll. 8, 9, and 16 are characteristic of the *hyporchem*.

ll. 1, 2. For the alliteration of the dentals, cf. on *Sap.* xxxi.

l. 2. *τίνα*, *Stephanus* for *τί*.

ll. 4-5. *ἐμός . . . ἐμέ, i.e.* 'I the poet, and not the flute-player, should take the lead in the worship of *Bacchus*.'

l. 6. *θύμενον*, *Bergk* quotes *Hesych.* *ἐκθύμενος* *ταχύς*.

l. 7. *ἄγοντα*, *Hesych.* *ἄγω* *μελπω*, *ἄδω*, but no doubt it implies not merely 'singing', but 'taking the lead in the song'.

It is perhaps a mistake to attribute the song of swans to the poetic imagination. Swans of a certain breed, not known in this country, are said to have a very fine power of song.

l. 8. *κατ. II. βασιλειαν* *Bergk*, from *κατέστασεν* *βασιλεια*.

l. 10. κώμῳ κ.τ.λ. v. p. 8. and cf. Anacr. xxvii. and note on Bacchyl. i. 5.

l. 12. I have given the MSS. reading, which defies any but purely conjectural emendation. Bergk defends παῖς (for which παῦς is usually substituted) in the sense of 'abigere'; comparing Ar. *Wasps* 456 (where, however, ἀπὸ follows) and Pausan. i. 24. 1, where the meaning is uncertain.

In Φρυναίου it is probable that some such word as Φρύγα is concealed, flute-playing being constantly associated with the Phrygians (contrast Δωρίον, l. 17). Bergk reads παῖς τὸν Φρύγα τὸν ἀοιδοῦ | ποικίλου προαχέοντα, Hartung παῦς τὸν Φρύγ' αὐλοῦ ποικίλου πινόαν ἔχοντα.

l. 13. ὀλεπισταλ. 'spittle-wasting' Emperius and Bergk, for ὀλοσιάλων κάλαμον, or ὀλοσιαλοκάλαμον.

l. 14. θ' ὑπὰ Emperius, for θυπα, 'its body fashioned beneath the borer'.

ll. 16-17. δεξιᾶς Bamberger, for δεξιά; the meaning appears to be 'See! this is the way your hand and foot dash about', alluding to the fingers rushing up and down the πολύχορδος αὐλός (Simon. xxiv. B. l. 3), while the feet of the dancers endeavour to keep pace with the excited notes. "Αδς no doubt implies some imitative gestures on the part of the performers.

l. 18. Δώριον, in the calm Dorian style. Cf. p. 31.

(β') 'Α μὲν 'Αθάνα κ.τ.λ.

Athen. xiv. 616 E. ὁ μὲν τις ἔφη τὸν Μελανιππίδην καλοῖς ἐν τῷ Μαρσύᾳ διασύροντα τὴν αὐλητικὴν εἰρηκέναι περὶ τῆς 'Αθηνᾶς κ.τ.λ.

'Αθάνα, cf. on Scol. iv. l. 1.

l. 4. οὐ με Bergk, for ἔμε.

(γ) "Ον σοφόν κ.τ.λ.

Athen. xiv. 616 F. Τελέστης τῷ Μελανιππίδῃ ἀντικορυσσόμενος ἐν 'Αργαῖ.

l. 1. seq. 'Which cunning thing (sc. αὐλόν), I believe not that the cunning goddess, bright Athene, amid the mountain thickets took and cast the instrument again from her hands, fearing to deform her countenance.' "Οργανον, if the text be correct, resumes the object already expressed in ὄν. Schweighäuser plausibly suggests ἐν σοφόν, i.e. unum omnium, etc. Bergk reads ὀργάνων dep. on αἶσχος; but the flute is not described as a disgrace to musical instruments, but as causing deformity or contortions in the face of the player.

l. 3. In the metrical scheme I have regarded the first two syllables as the 'basis', v. p. 38.

l. 5. χοροτύπω, suggested in Liddell and Scott, cf. Pind. *Frag.* 57 (Böckh). Bergk χοροκτύπω, MSS. χειροκτύπω.

φηρὶ, this form of θήρ (v. *Lesb. Dial.* p. 83), seems to be specially employed of human creatures partly akin to animals, such as the Centaurs and the Satyrs.

l. 7. ᾗ Dobree and Bergk, for αἱ γάρ.

l. 8. ἀχόρευτος, 'cheerless', 'kill-joy' (cf. Liddell and Scott), unless there is a more special meaning of 'unchoral', i.e. averse to choral

singing, for which the flute was particularly adapted. Two more verses after l. 11 are added by Athenaeus, but they are in a hopelessly corrupt condition.

(δ') ἡ Φρύγᾳ κ.τ.λ.

Athen. xiv. 617 B. ὁ Τελέστης ἐν τῷ Ἀσκληπιῷ.

The Phrygian sovereign over the 'sweet-breathing flutes', who is here said to have been the first to adapt the flute to the human voice, Bergk supposes to be Olympus, from the mention of Ἀυδὼν . . . νόμον: cf. Plut. *de Mus.* c. xv. Ὀλυμπον . . . ἐπιζήδειον αὐλῆσαι Ἀυδιστί. The text however is too uncertain for any definite conclusions. Ἀυδὼν ὅς Huschke, for αὐδωνος; ἄρμυσε Schmidt, for ἤρυσσε; νόμ. αὐτόλον ὁμοφῶ Dobree and Schweighäuser, for νομοαὐτόλον ὁρφναί.

(ε') Οὐκ ᾄδω κ.τ.λ. Athen. iii. 122 D.

l. 1. I have put ᾄδω for ἀείδω, in order to restore the Ionic metre as we find it in ll. 3-5. In l. 2 a dipody of two choreic dactyls takes the place of the Ionic, being of equal rhythmical value.

l. 2. ἄσματτα Schneidewin, for ἄμα, Bergk μάλα.

l. 4. τὸ πάλαι Meineke, for τὸ παλαιόν.

II. (α) Πάντες δ' ἀπεστούγεον κ.τ.λ.

Quoted by Athen. x. 429 B to illustrate the power of wine.

l. 3. Hartung's reading for οὐκ ἀπελαύνοντο. There is not much sense in Bergk's τοὶ μὲν ἀπ' ὧν ὄλοντο.

(β) Κλῦθί μοι κ.τ.λ. Clem. Al. *Strom.* v. 716.

The language of these lines is a little remarkable, and is the outcome of those higher religious sentiments which were beginning to gain ground at the time among the cultivated. Cf. Introductory remarks on Pindar's Threni, p. 413.

III. (α') Θεός, θεὸς κ.τ.λ.

Quoted by Philodemus περὶ εὐσεβείας, p. 85, ed. Gomperz, *Vol. Herc. noua Coll.* ii. 11, with the remark that whatever may have been Diagoras' religious principles, he exhibits no trace of impiety in his poetry. The lines are addressed to a certain Arianthes of Argos, possibly in an Encomium, or an Epinician Ode. They are certainly Pindaric in sentiment, cf. Pind. *Frag.* XII. β'.

l. 2. νομᾷ φρένα, cf. *Od.* xiii. 225. Ἀὖν ἐνὶ στῆθεσσι νόον πολυκερδέα νομῶν.

l. 3. Added by Didymus Alexan. *de Trinit.* iii. 2, p. 320. Compare Simon. XI.

(β') Κατὰ δαίμονα κ.τ.λ.

Philodemus *l.c.* Addressed to Nicodorus of Mantinea, a famous boxer and subsequently a legislator.

ἐκτελεῖται, Philod. ἐκτελεῖσθαι, but Sext. Empir. ix. 402 quotes from Diagoras κατὰ δαίμ. κ. τύχ. πάντα τελεῖται.

IV. (α') Πάλλαδα περσέπολιν κ.τ.λ.

Quoted by the Scholia on Arist. *Clouds* 967, Ἡ Πάλλαδα περσέπολιν

δεινὰν ἢ Τηλέπορόν τι βόαμα. The passage is given in one of the Scholia almost exactly as it appears in the text. Other Scholia give a somewhat different version, and it is mentioned that some considered the lines to be from Phrynichus. Thirdly, in Schol. Aristid. T. iii. 537, similar words are attributed to Stesichorus; so that we may accept Bergk's explanation that the three poets adopted some ancient formula commonly addressed to Pallas. This is the more likely, since in all the versions the first line exhibits the hexametric form proper to the early hymnal style.

I. 3. δαμάσιππον. Bergk quotes from *Et. M.* 474. 30. 'Ἰππία' ἐκλήθη οὕτως ἢ Ἀθηνᾶ, ἐπεὶ ἐκ τῆς κεφαλῆς τοῦ Διὸς μεθ' ἵππων ἀνήλατο, ὡς ὁ ἐπ' αὐτῆς ὕμνος δηλοῖ . . . and he thinks that the hymn there mentioned is perhaps the ancient one imitated by Stesichorus, Phrynichus, and Lamprocles.

(β') αἶτε ποταναῖς κ.τ.λ. Athen. xi. 491 C.

Κεῖσθε, Bergk and Meineke νεῖσθε.

V. Λιπαρόματε μάτερ κ.τ.λ. Sext. Emp. xi. 49, 556 (Bekker).

See Miscellaneous Passages, No. v. and notes. Compare also Scol. ix.

I. 2. Ἀπόλλωνος as the god of healing.

I. 3. Bergk has improved the metre by reading Ὑγεία in place of the later form Ὑγεία.

I. 6. Unless, as Bergk assumes, something is omitted between I. 5 and I. 6, the expression is somewhat confused, since, strictly speaking, the sense requires σέθεν χωρίς to be included in the same sentence with the words Τίς γὰρ . . . ἀρχᾶς.

ἰσοδαίμονος . . . ἀρχᾶς, cf. Eur. *Troad.* 1169, τῆς ἰσοθέου τυραννίδος, and Eur. *Hec.* 356, where Polyxena describes herself, when a princess of Troy, as ἴση θεοῖσι, πλὴν τὸ κατθανεῖν μόνον.

VI. Ὕπνος κ.τ.λ. Athen. xiii. 564 C, in discussing the power of the eye in love, says that, according to Licymnius, Sleep was enamoured of Endymion and kept open his eyelids in slumber. I have adopted Meineke's ὅσσοισιν ἐκοίμισε for ὅσσοις ἐκοίμιζε, which gives a harsh metre. Schmidt reads ὅσσοισι κοιμίζει κόρας, as the pupils may be said to sleep even though the eyelids are open.

For the personified Ὕπνος see on Miscel. v. He is represented as a child on the chest of Kypselos, Pausan. v. 18. 1.

VII. (α') Μυρίαις κ.τ.λ. Stob. *Ecl. Phys.* i. 41. 50, with reference to the supposed derivation of Ἀγέρων from ἄγρος.

I have followed Grotius in inserting Ἀγέρων, for which there is the authority of one MS., and I have endeavoured to improve the metre by reading παγαῖσι for παγαῖς (Grotius for πάσαις).

(β') Stob. *l.c.* The passage is of course in imitation of Aesch. *Ag.* 1558, ὠκύπορον | πόρθημεν' ἄγέων.

VIII. Ὡ καλλιπρόσωπε. Quoted by Athen. xiii. 564 E, with the remark that the Cyclops, as if with a presentiment of his blindness (προμαντευόμενος τὴν τύφλωσιν), praises everything in Galatea except her eyes. Athen. contrasts this 'blind praise' with the lines in Ibycus III. Cf. above on VI. Κάλλος Fiorillo, θάλλος Schweighäuser, and others θάλος; cf. Ib. *l.c.* Χαρίτων θάλος.

IX. Σὺ τ' ὦ τὸν ἀεὶ κ.τ.λ. Macrob. *Sat.* i. 17. 19.

The Paean was addressed to Apollo, who, however, is here identified with the sun-god Helios. This became common from the time of Euripides onwards, and illustrates the tendency of the later Greeks to convert mythical religious figures into physical ideas.

l. 2. ἀκτίσι λαμ. Bergk for λαμ. ἀκτ.

l. 3. For the sake of the metre I have altered ἐγθροῖς to ἐγθροῖσιν.

X. Ἐγευσέθ' κ.τ.λ. Athen. xi. 465 C, Τιμόθεος ἐν Κύκλωπι.

l. 1. κίσσινον . . . δέπας, alluding perhaps to the κισσύβιον, the term applied to the Cyclops' cup, *Od.* ix. 346.

l. 4. The florid language is characteristic of the later Dithyrambic poets. Βακχίου for Βάκχου, as in Soph. *Antig.* 154.

XI. (α') Κλεινὸν κ.τ.λ. Quoted by Plut. *Vit. Philopoem.* c. 11. The line chanced to be sung just as Philopoemon was entering the theatre. The 'Persae' was apparently a Nome, since in Plutarch's account it was being sung by a single lyre-player; and the hexametric form of α' is a further indication; cf. pp. 7, 266.

(β') Plut. *de Aud. Poet.* c. 11, Τιμόθεος ὁρμηθεὶς οὐ κακῶς ἐν τοῖς Πέρσαις τοὺς Ἑλληνας παρεκάλει.

XII. Plut. *Vit. Agesil.* c. 14.

l. 2. Plutarch has the unmetrical χρυσὸν δὲ Ἑλλάς κ.τ.λ. Bergk places δὲ after Ἑλλάς, a construction for which there would be insufficient justification (see on Archil. xi. 9). I have, therefore, omitted δὲ altogether.

XIII. Οὗτοι κ.τ.λ. Chrys. π. ἀποφατ. c. 10, Cyclops *loquitur*.

XIV. Μακάριος ἦσθα κ.τ.λ. Plut. *de Se Ips. Laud.* c. 1, condemning the bad taste of Timotheus' self-laudation.

Κάμωνος Bergk, for Κάρβωνος, explaining this passage by Pollux iv. 66, καὶ Φρόνιν δὲ τὸν Κάμωνος μέλεσι πολυκαμπέσι . . . κερύτθαι λέγουσιν.

XV. Ἄλλος δ' ἄλλαν κ.τ.λ. Athen. xiv. 637 A, Τελέστης ἐν Ὑμναίῳ διθυράμβῳ (see p. 106 note, on the confusion at this later period between the different classes of Melic poetry).

l. 1. Ἄλλος. Schweighäuser remarks that we must suppose that there are several musicians all playing the magadis, and that we should rather expect the plural in ἐρέθιζε, etc. He suggests ἄλλως.

Ἐρέθιζε, 'digitorum pulsu velut titillare' (Dalecamp).

XVI. *Πρῶτοι παρὰ κ.τ.λ.* Athen. xiv. 625 F, to prove that the Greeks learnt the Lydian and Phrygian harmonies from the Lydians and Phrygians who, as he says, accompanied Pelops to the Peloponnese.

XVII. *Τόδ' ἀνατίθημι κ.τ.λ.* Athen. xv. 670 E., the speaker being a goatherd in love. Schweighäuser supposes that he is presenting the gifts to a boy whom he now neglects for a maiden. I think it preferable to consider that, according to a common custom, the goatherd is offering up to some deity (*σοι*) the emblems of his calling, which love now forces him to abandon. To these he adds the simple rustic offering of a rose.

l. 3. ἄλλα Schweighäuser, for ἄλλαι. According to my explanation of the passage ἄλλα must be taken adverbially.

κέχυται, cf. Pind. *Isth.* i. 3, *Δᾶλος, ἐν ᾧ κέχυμαι.*

l. 4. Χάρισι φίλαν, a favourite compliment. Cf. Alcaeus XIII.

XVIII. *Οὔτε παιδὸς ἄρρενος κ.τ.λ.* Athen. xiii. 564 A, from Lyco-phronides.

Χρυσοφόρων, probably = *χρυσοπέπλων*, cf. *χρυσόπεπλε κοῦρα*, Anac. v. l. 7, and Pind. *Isth.* v. 75; or perhaps 'wearing golden ornaments', cf. Scol. XVI. *β.* l. 2.

l. 2. οὔτε Porson, for οὔδε.

l. 3. Corrected by Meineke from *ἀλλὰ κόσμιον πεφύκει.*

PINDAR'S FRAGMENTS

THRENOI

The well-known criticism of Dionys. *Rhet.* p. 69, that Pindar's Dirges were written *μεγαλοπρεπῶς* and those of Simonides *παθητικῶς* will be fully appreciated by any who compare the following passages with *e.g.* the 'Danae' of Simonides (No. I.). The latter, by exalting the incident into the region of mythic ideality (cf. p. 19) affords an indirect consolation by lending a poetic beauty to the sorrow of the mourners. Pindar endeavours to transcend the sadness of the occasion and to carry their thoughts beyond the gulf which separates this world from the next.

It is not unnatural that his Threnoi should have won less popularity than those of Simonides, especially when we consider how little in harmony with ordinary Greek views were the doctrines exhibited in the passages before us. His main theme, that the upright receive everlasting rewards in the next life, may have been derived by him from the Orphic poets, or perhaps from the mysteries of Demeter or of Bacchus, wherein the doctrine was prominent. Others refer us rather to Pythagoreanism; and indeed the Orphic, Bacchic, and

philosophical mystics seem to have had much in common ; cf. Hdt. ii. 81. Τοῖσι Ὀρφικοῖσι καλεσμένοισι καὶ Βακχικοῖσι, εὐοῦσι δὲ Αἰγυπτίοισι καὶ Πυθαγορείοισι. Müller in his *Hist. of Greek Lit.* ch. xvi., which should be read on this subject, points out that, whereas in Homer only the specially favoured, such as Menelaus, the son-in-law of Zeus, are admitted to Elysium, while of the rest even the best lead but a joyless existence (cf. the well-known lament of Achilles in *Od.* xi. 489), Pindar, on the contrary, holds out some form of Paradise to all who can win it by their virtue. He is at one rather with Hesiod, according to whom all the heroes (ὄλβιοι ἥρωες) assemble in the Islands of the Blest (*Wks.* 169). See *Ol.* ii. l. 61 *seq.* Zeller, in his *Pre-Socratic Philosophy*, Introd. sec. ii., asserts that Pindar is speaking of the future rewards not of the pious in general, but only of those initiated in the mysteries. I see, however, nothing in the text to support the limitation, with the exception of *Frag.* v. ; and Plutarch's words in citing No. II. are expressly against it (περὶ τῶν εὐσεβῶν ἐν ᾧδου, and εὐσεβῶν γῶρον). He is rather, I think, in accord with the sentiments in the fragment of Euripides *Chrysippus* (Dindorf 836), and of the *Aphrodisias* of Antiphanes, Stob. *Flor.* 124. 27, in which passages the doctrine of immortality has an universal application. Nevertheless Pindar was probably speaking, as usual, for aristocrats only, and had no notion, to use M. Girard's expression, of 'une vaste cité divine, facilement accessible à tous.'

I. Ὀλβία δ' ἅπαντες κ.τ.λ.

Plut. *Cons. ad Apoll.* l. 35. ἐν . . . θρήνῳ περὶ ψυχῆς λέγων κ.τ.λ. The doctrine that the immortal part of us awakes to life only when our mortal members are asleep is said to be derived by Pindar from Heraclitus, from whom Böckh cites the following passages : θάνατός ἐστιν ὁκόσα ἐγερθέντες ὁρώμεν, ὁκόσα δὲ εὐδοντες ὕπνος . . . Καὶ τὸ ζῆν καὶ τὸ ἀποθανεῖν καὶ ἐν τῷ ζῆν ἡμᾶς ἐστι καὶ ἐν τῷ τεθνάναι . . . Ζῶμεν τὸν ἐκείνων (τῶν θεῶν) θάνατον, τεθνήκαμεν δὲ τὸν ἐκείνων βίον. The well-known lines of Sophocles will also suggest themselves, Τίς δ' οἶδεν εἰ τὸ ζῆν μὲν ἐστι κατθανεῖν κ.τ.λ., and Shelley's *Adonais*, Stanza xxxix. *seq.*

1. 1. Ὀλβία δ' ἅπαντες αἴσχ, *i.e.* ἅπαντες οἱ εὐσεβεῖς, since for others there is in store the γαλεπῶν κρίσις (l. 5).

μετανίσσονται, conjecturally supplied by Böckh.

1. 2. ἔπεται, 'obeys the call of'.

1. 3. αἰῶνος εἰδῶλον ; judging from the context (εὐδοεῖ δὲ πρᾶσσόντων μελέων κ.τ.λ.) the word εἰδῶλον does not appear to indicate, as it usually does, any diminution in reality, but to be used of the vital spirit in its purity as divested of its bodily form. Translate perhaps 'the image of (true) life', but the force of εἰδῶλον must not be pressed too closely ; unless indeed the meaning is that what was a mere semblance of life before the death of the body survives it and is transformed into a reality.

1. 4. πρᾶσσόντων μελ., when the limbs are in action. For this neuter

use of πράσσω, Böckh compares *Nem.* i. 26, πράσσει γὰρ ἔργῳ μὲν σθένος
| βουλαῖσι δὲ φρήν.

εὐδόντεσσι, *s.c.* μέλεσιν, or else ἀνθρώποις.

l. 5. *τερπνῶν γὰλ. τε κρίσιν* 'award be it of gladness or of sorrow'.

II. Τοῖσι λάμπει, *z.t.l.* Quoted by Plut. *Consol. ad Apoll.* c. 35, and reconstructed by Hermann and Böckh, with but little violence to the original.

l. 1. 'For them the might of the sun shineth below in our night-season.' Μὲν probably contrasts the lot of the righteous with the doom of the unrighteous, subsequently described (*v.* on l. 8). Notice that Pindar is not speaking of the Isles of the Blest, as in *Ol.* II. 70 *seq.*, but of an Elysium in Hades (κάτω). In that passage the sun is described as shining both by night and by day, while the meaning of this line is probably, though not certainly, that our night is day in Elysium, and our day their night. Vergil, who partly imitates this fragment, *Aen.* vi. 637 *seq.*, speaks of a distinct sun and stars for Elysium, 'solemque suum, sua sidera norunt'.

l. 2. *προάστιον* (Hermann, for *προάστειον*), as if there were a πόλις in Elysium of which this is the playing-ground. Vergil, on the other hand, *l.c.*, speaks only of groves and glades, a garden of Eden, as it were, in which the spirits wander at random. 'Nulli certa domus; lucis habitamus opacis,' l. 673, cf. 638, 679, etc. His description was more in accordance with the growing fondness of the Romans of his day for country-life and surroundings. For *προάστιον*, cf. Arnold's note on Thuc. iv. 69: 'The *προάστειον* of a Greek city was not what we call a suburb, but rather an open space, like the parks in London. . . . It was used as a ground for the reviews of the army, and for public games. At Rome the Campus Martius was exactly what the Greeks call *προάστειον*.'

l. 3. *σκιαρά* Hermann, for *σκιεράν, σκιαρόν. Χρυσέϊς καρποῖς* Böckh, for *χρυσοκάρποισι*.

ll. 4-5. Cf. Vergil *l.c.* ll. 642-4, 'Pars in gramineis exercent membra palaestris,' etc. *Εὐανθῆς ἄπ. τέθ. ὄλβος*, cf. *Is.* IV. (v.) 12, *εὐανθεῖ σὺν ὄλβῳ*. Metaphors of this kind from flowers are very common in Pindar, *e.g.* *ζωᾶς ἄωτον, θάλλουσ' ἀρετά*, *Is. l.c.*; *ἱερὸν εὐζωᾶς ἄωτον*, *Pyth.* IV. 131; *αὔξεται δ' ἀρετά, γλωραῖς ἑέρσαις ὥς ὅτε δένδρεον ἄσσει, z.t.l., Nem.* VIII. 40.

l. 7. *θύα* Hermann, for *θύματα*.

ll. 8-9. These lines, which, as far as they go, correspond metrically to ll. 6 and 7, the last of the strophe, evidently belong to a description of the place of the wicked. 'Where sluggish streams of murky night belch forth their impenetrable gloom,' as if the darkness rose up from the black, misty rivers of Hades. With *βληγροὶ . . . ποταμοί*, cf. Hor. 2 *Od.* xiv. 17, 'visendus ater flumine languido Cocytus'; *Aeneid* vi. 323, 'Cocytus stagna alta vides, Stygiamque paludem. Βληγρὸς is applied to calm winds in Alcaeus XXVII.

III. Ψυχὰ δ' ἀσεβέων, *κ.τ.λ.* Quoted by Clem. Alex. *Strom.* iv. 640, 22, and attributed to Pindar by Theodoretus. There can however be little doubt that Dissen is right in rejecting the testimony of the latter. Pindar would hardly have spoken of the souls of righteous going to heaven, and not to the Elysium in Hades, or to the *Μακάρων Νῆσοι*; nor is he likely to have used such an expression as *μάκαρ μὲγαν*. The passages mentioned in Fennell's note (from Prof. Seymour) do not materially affect Dissen's argument; and it is probable that the poet was of the Jewish or Christian religion.

1. 2. *πρωτῶνται*, Dissen compares *Eumen.* 98, where Clytemnestra, speaking of her existence in Orcus, says *αἰσχρῶς ἄλωμαι*.

1. 4. *ναλοισαι*, *Lesb. Dial.* p. 83.

1. 5. *αἰδοντ(ι)*, Böckh for *αἰέδουσ(ι)*, *v. Dor. Dial.* p. 95.

IV. Οἷσι δὲ Φερσεφόνα, *κ.τ.λ.* Quoted by Plat. *Meno*, 81 B, in connection with his doctrine of *ἀνάμνησις*. Pindar is supposed to derive his notions of transmigration from the Pythagoreans or from the Orphic poets. Compare with this passage, Plat. *Rep.* x. 615 A, and *Aeneid* vi. 713, 738, etc. Dissen, judging from the expression *ποινὰν . . . πένθεος*, and from the period of nine years (*v. Müller's Dorians*, i. pp. 353 and 445), thinks that Pindar is speaking of a case of involuntary homicide. But *πένθεος* simply as an euphemism for sin is not inappropriate to the context, where emphasis is laid on the penance; and the number *nine* may very likely have some connection with Pythagorean mysticism (cf. the employment of its factor *τρίς* in a similar passage, *Ol.* II. 68); finally, why should Pindar say that the souls of kings and heroes issue from the souls of those who have atoned for involuntary homicide?

1. 1. οἷσι, 'at whose hands', cf. *Pyth.* IV. 22, *θεῶ . . . ξείνια . . . δέξατο*.

παλαιοῦ πέν. cf. *Aen.* vi. 739, 'veterumque malorum | supplicia expendunt'.

1. 2. *ἐνάτω ἔτει*, Plato and Vergil make the period a thousand years. The expression here may possibly account for Horace's 'nonumque prematur in annum', *Ars Poet.* 388.

1. 3. *ψυχὰς* Böckh, for *ψυχὰν*.

1. 5. *ἥρωες* has its penultimate short as in *ἥρωας ἀντιθέους*. P. I. 53.

V. "Ολβιος ὅστις, *κ.τ.λ.* Clem. Alex. *Strom.* iii. 518. Πίνδαρος περὶ τῶν ἐν Ἐλευσίνι μυστηρίων. A dirge 'On an Athenian who had been initiated at Eleusis.' So Fennell; he might have added that this is a pure assumption on the part of Böckh (not Bergk, as Fennell says), and that there is no direct evidence that the lines belong to a dirge at all.

1. 1. *Κολλαν*, for *κοινὰ*, Heins and Böckh.

II. 2-3. *οἶδε . . . β. τελευτάν*. This expression supports the view that those initiated in the Eleusinian mysteries were introduced to certain esoteric doctrines with regard to a future life (cf. above, *Introd. to Threnoi*).

VI. Ἰδετε ἐν χορόν, κ.τ.λ. Quoted by Dionys. Hal. *de Comp. Verb.* c. 22, as exhibiting the quality of τὸ ἀρχαϊκὸν . . . καὶ αὐστηρόν, and not τὸ θεατρικὸν καὶ γλαφυρὸν κάλλος, Pindar being the representative that he selects in poetry of the αὐστηρὰ ἀρμονία, and Thucydides in prose.

The song was apparently composed for the Great Dionysia at Athens, celebrated in the month Elaphebolion (part of March and April); and in date is subsequent to the Persian wars (vi. on l. 5). The excited nature of the rhythm throughout, and the rapturous enthusiasm with which the approach of spring is described, are eminently characteristic of the dithyramb at its best; and it is easy to understand how such a style, in the hands of inferior poets, degenerated into the florid inanity which characterises the later dithyrambic poets (cf. p. 264, and p. 267).

1. 1. There is a preponderance of authority for ἴδετε rather than δεῦτε. Ἐν is here used in the sense of εἰς, as in several passages of Pindar. Originally Greek employed only one preposition, ἐν, to do duty, like the Latin *in*, for the similar notions of 'in' and 'into'. *Ἐν-ς, whence εἰς, ἐς, was a later form adopted by most dialects; but Boeotian, Thessalian, etc., retained the double signification of ἐν. See G. Meyer 58.

1. 2. Dissen, remarking that the word χάρις is constantly associated with Bacchus (cf. on Popular Songs III.), translates it 'festivitas', 'laetitia'. I should interpret it rather in its ordinary sense, 'Send, or impart, charm to our choral dance and song' (l. 1). Compare XII. δ', 'It is God who imparts charm to the song'. Χάρις in such cases does not greatly differ from κάλλος, only it is beauty as winning favour. Fennell renders κλυτὰν χάριν, 'loud song', but the passages he quotes for this use of χάρις (*Isth.* iii. 8, vii. 16) hardly justify so bold a translation. Bergk interprets the line rather strangely, 'non ἐπιέμπετε χάριν Pindar dixit, sed πέμπετέ με ἐπὶ χάριν'. Χάρις and the Χάριτες play an important part in Pindar's vocabulary, see Donaldson's Index and Professor Jebb's article on Pindar, *Hell. Journ.* vol. iii.

1. 3. ὄμφαλον. Dissen, with much plausibility, urges that by this is meant the Altar of the Twelve Gods in the Athenian ἀγορά (l. 5), which, according to Müller, was the centre from which distances round Athens were measured, and which might properly be called πολύβατον, 'multum frequentata a diis' (Dissen).

1. 5. πανθαῖδαλον . . . ἀγοράν, the ancient forum between the Pnyx, Acropolis, and Areopagus. Πανθαῖδ. refers to its splendid restoration after the havoc of the Persian occupation (Böckh).

ll. 6-7. The reading here is uncertain; ἐαριδρόπων Bergk, Böckh λοιβᾶν, for λοιβάν. Τᾶν τ' ἐαρ. λοιβᾶν, 'drink-offerings of spring-gathered herbs' (Myers). Bergk reads στεφάνων τῶν ἐαριδρόπων ἀμοιβάν Διόθεν κ.τ.λ., explaining ἀμοιβάν as χάριν, 'in return for the garlands offered to you.'

For Διόθεν, which Bergk explains as οὐρανόθεν, 'look down on me from heaven', see below on l. 13.

l. 8. πορευθέντ' ἐς αἰοιδάν Hermann, for πορευθέντες αἰοιδάν, π. αἰοιδᾷς, π. αἰοιδᾷ. Böckh reads σὺν ἀγλάᾳ ἰδ. πορευθέντ' αἰοιδᾷ.

δεύτερον. Fennell suggests that the first occasion may have been that with which *Frag.* XIV. is connected.

ll. 11-12. μελπέμεν . . . ἔμολον, 'I came to sing', so Böckh for μελπομεν, κ.τ.λ. Πατέρων . . . γυναικῶν, plural for singular referring to Zeus and Semele respectively. Cf. *Isth.* VII. (VIII.) 36, Διὸς παρ' ἄδελφεσσι, *i.e.* Poseidon, as the Schol. say.

μὲν contrasts the divine father with the mortal mother, but any unnecessary emphasis on the contrast is avoided by τε taking the place of δέ.

ll. 13-14. Taking the reading in the text, the meaning of this much disputed passage apparently is as follows:—'Although I, the bard (μάντις), was at Nemea, I failed not to remember the approach of the Dionysia with the spring-time.' Thus is explained the words Διόθεν . . . πορευθέντ' . . . ἐπὶ κισσ. θεόν, *i.e.* 'journeying from Nemea (where Zeus was the presiding deity) to the Dionysia at Athens.' The mention of Nemea, or some place where the poet has last been staying, is natural enough after ἔμολον in l. 12, although Bergk renders it probable that Böckh and others are wrong in placing the Nemean games in the winter (*v. Poetae Lyr. Gr.* vol. i. p. 14 *seq.*). Either the present tense λανθάνει is used for the past, or we may consider that the poet did not leave Nemea in person, but in the words πορευθέντα and ἔμολον is simply identifying himself with his song.

Φοινικοεάνων, 'bright-robed', H. A. Koch from φοίνικος ἑανῶν φοινικοεάνων. The usual reading is φοίνικος ἔρνος, which Böckh explains by the fact that the victor at the Nemean games received a branch of palm, the μάντις, according to his interpretation, being the priest who looked after the sacred tree. Even if Böckh were right with regard to these games being in the winter, such an allusion as this would surely be unnatural and misplaced. With φοινικοεάνων the subject of λανθάνει is implied in ὅποτε κ.τ.λ. 'In Argive Nemea the bard overlooketh not the season when the nectarous plants feel the fragrant spring-time as the chamber of the bright-robed hours is flung open.' Cf. Alcaeus I., ἥρως ἀνθεμόεντος ἐπ' αἶον ἐρχομένοιο, and with οἰζυθέντος cf. Lucr. i. 10-11 :

'Simul ac species patefacta est verna diæ
Et reserata viget genitabilis aura Favoni.'

Jebb, in his article on Pindar already referred to, suggests that many of Pindar's epithets may refer to well-known contemporary pictures or other works of art, *e.g.* φοινικόπεζαν . . . Δάματρα (*Ol.* vi. 94). The same might well be conjectured of the epithet φοινικοεάνων as applied to Ὠρᾶν.

ἐπαίωσιν, the plural verb with a neuter plural subject is not uncommon in Pindar, cf. *Pyth.* i. 13, *Ol.* ii. 91, *Ol.* ix. 89.

Bergk's version of ll. 13-15 is as follows: ἐναργεῖ ἀνέμων μαντήϊ' οὐ λανθάνει, | φοινικισάνων ὅπ. οἷγ' Ὠρ. θαλ. | εὐοδ. ἐπάγωσιν ἔαρ' φυτὰ νεκτάρεα | τότε κ.τ.λ.

l. 16. βάζεται, a good instance of the 'Schema Pindaricum,' cf. ἀγείται below. Matthiae, *Gr. Gr.* sec. 303, remarks that in most instances there is a singular noun or a neuter plural forming part of the subject, as in *Il.* xvii. 387, xxiii. 380, and *Pind. Ol.* x. 5-6. In this passage, however, as in *Pyth.* x. 71, κείται . . . κυβερνάσις, such an explanation does not hold good. In both, as in most other instances, the verb precedes its subject, and, in the words of Professor Gildersleeve (*Introduction to Pindar*, p. lxxxviii.), we have 'not so much a want of concord, as an afterthought'.

l. 17. Ἴων φόβαι, referring to the violet garlands worn at the Dionysia, cf. ἰοστέφανοι in *Frag.* XIV.

l. 18. ἀγείται, for the middle = ἡγεί, cf. *Oed. Col.* 1500, where, however, Jebb takes the verb to be in the passive. Bergk ἀγεί τ' ὄμφαι κ.τ.λ. Αὐλός, the usual Bacchic instrument, cf. p. 37.

VII. Ἀκτὺς Ἀελίου κ.τ.λ. Dionys. Hal. *De adm. vi dic. Demosth.* c. 7.

The eclipse which was the cause of this supplication is said by Ideler to have been that which occurred on April 30th, 463 B.C. at 2 P.M., just falling short of a total eclipse. The fragment is assumed by Böckh to be from a hyporchem, both on account of its metrical nature and from the words of Dionys., who is speaking of 'Dithyramps and Hyporchems,' to the former of which, from the nature of the subject, this cannot belong. The hyporchem belongs to the cult of Apollo (*v.* p. 5); but Dissen properly warns us not to think that Apollo is in this fragment identified with the sun. See on Dithyrambic Poets, No. IX. More special reference may have been made in the course of the poem to Apollo as ἀλεξίτακος, or the like.

l. 1. Ἀκτὺς Ἀελ., cf. *Antig.* l. 100, so that conceivably this phrase was a common form of addressing the sun. ἐμαῖς θεάς . . . ὀμμάτων, 'O mother of mine eye-sight.' Dionys. has ἐμῆς θεῶ μ' ἄτερ ὀμμάτων; Boissonade μαῶτερ, the rest is my own conjecture. In Philostrat. *Epist.* 53 we find the words paraphrased thus—τὴν ἀκτῖνα . . . εἶναι τῶν ἐμῶν ὀφθαλμῶν μέτρα; hence Böckh reads ἐμαῖς θεαῖς μέτρο' ὀμμάτων, which he interprets 'visui meo mensura rerum adspectabilium,' regarding ὄμματα as = θεάματα, for which he compares Soph. *El.* 903, and Plat. *Phaedr.* 253 E. But θεαί in the plural for 'eyesight' is objectionable, and Bergk remarks that the MSS. of Philostrat. give not μέτρα but μητέρα. See Bergk for many other conjectures; his own reading is τί πολύσχοπ' ἐμήσαο, θεῶν μαῶτερ ὀμμάτων;

l. 2. ἄστρον, of the sun, cf. *Ol.* I. 6; and Aesch., *Sept. contr. Th.* 390, calls the full moon πρέσβιστον ἄστρον.

l. 3. 'Made useless unto men the wings of their strength' (Myers). Similarly Lid. and Scott, 'soaring, aspiring strength.' But why not 'transient, fleeting', as in Eur. *Frag.* 273, πτηνὰς—ἐλπιδὰς? This quality is constantly associated with the attribute of wings, as in the instances of Victory, Fortune, and Love.

l. 4. σοφίας, 'especially augury and foreknowledge' (Fennell). Corrected by Hermann and Schneider from ἐπίσκοπτεν ἀτ. ἐσσημένα.

l. 5. ἐλαύνειν, cf. Nem. III. 74; ἐλαῖ δὲ καὶ τέσσαρας ἀρετὰς | ὁ μακρὸς αἰὼν. Τι νεώτερον 'some strange thing' (Myers); a familiar euphemism, cf. Pyth. iv. 155; and Soph. *Phil.* 1229, etc.

l. 6. I have slightly altered Hermann's ἵπποις θοαῖς, MSS. ἵππος θοάς.

ll. 7-8. τράποιοι, MSS. τρόποιοι. The use of the middle τρέπομαι in an active sense is doubtful, and some editors therefore read τράποις.

l. 9. δ' εἰ σάμα Hermann, for δις ἅμα. I have partly followed Bergk's inversion of the order of the words in this sentence, στάσιν οὐ. occurring in the MSS. most inappropriately between νηφτοῦ σθ. ὅπ. and τὸ πόντου κεν. κ.τ.λ.

l. 13. διερὸν Scaliger, for ἱερόν.

l. 14. κατακλύσαισα, *Lesb. Dial.* p. 83.

l. 15. Hermann's reading from one MS. ὀλοφ . . . δεν ὅτι, κ.τ.λ. the rest giving ὀλοφου . . . πάντων, κ.τ.λ.

Fennell compares Eur. *Phoeniss.* 894: εἰς γὰρ ὧν πολλῶν μέτα τὸ μέλλον εἰ χρεὶ πείσομαι· τί γὰρ πάθω;

VIII. (α') Χαῖρ' ὦ θεοδμήτα, κ.τ.λ.

ll. 1-5. Philo *De Corrupt. Mundi*, p. 961 (ed. Francof.); the rest by Strabo x. p. 742 B, 743 A. It is a Prosodion, or rather 'Processional Paean' (παιὰν προσοδιακός), sung by worshippers approaching Delos, of the kind mentioned by the Schol. *Isth.* I. *ad init.*

l. 2. ἔρνος, further explained by πόντου θύγατερ (l. 3).

l. 3. ἀκίνητον. In Hdt. vi. 98, we are told that Delos was first disturbed by an earthquake in 490 B.C. in accordance with an oracle κινήσω καὶ Δῆλον ἀκίνητόν περ ἐοῦσαν. Thucyd. ii. 8, speaking of the Peloponnesian War, says, Δῆλος ἐκινήθη ὀλίγον πρὸ τούτων, πρότερον οὕτω σεισθεῖσα, ἀφ' οὗ Ἑλληνας μέμνηται. Klein endeavours to reconcile the discrepancy by supposing that Hdt. ante-dates, and Thucyd. post-dates, the same occurrence. We may either assume that Pindar wrote before the earthquake, whatever its date, or take ἀκίνητον simply as opposed to τοπάρειθε φορητά below.

ll. 4-5. Δᾶλον 'Far-seen'; ἄστρον, the ancient name being Asteria. Dissen remarks that primitive names are constantly ascribed, especially in Epic poetry, to the gods (cf. *Odys.* x. 305; Μῶλυ δέ μιν καλέουσι θεοί, and *Il.* xiv. 291; *Il.* i. 403).

Antistr. l. 4, Κοιογενής, Porson's correction from καὶ ὁ γένος, καινογενής. Cf. Apoll. Rhod. *Argon.* ii. 710; Λητώ Κοιογένεια, and Hes. *Theog.* 404. Θοαῖς Böckh, for θύοις, θείαις; Bergk θύοισ' (=θύουσα), with a different metrical arrangement.

l. 5. ἐπέβα νιν Porson, for ἐπιβαίνειν.

δῆ τότε, κ.τ.λ. 'Then verily from foundations deep in the earth there shot up four straight pillars, shod in adamant, and held up the rocky isle on their capitals.' Πρέμνων Hermann, for πρυμνῶν.

l. 8. ἐπόψατο γένναν, a fine example of Pindar's terse descriptive power, a picture of the mother's fond gaze on her 'goodly offspring' being called up by a single stroke.

(β') Πρὸς Ὀλυμπίου, κ.τ.λ. Aristid. τ. II. p. 379. Böckh concludes that the passage is from a Prosodion on approaching Delphi, and apparently the poet himself took part in it.

χοῶρ. Donaldson thinks that this refers to the dancing-place at Delphi, where the choral odes were performed.

Περὶδων προφάταν, cf. *Fr.* 118 (Böckh), Μαντεύσο Μοῖσα, προφατεύσω δ' ἐγώ, and Plat. *Laus*, iv. 719, ποιητὴς ὅπόταν ἐν τῷ τρίποδι τῆς Μούσης καθίζηται. In Plat. *Phaedr.* 262, Μουσῶν προφῆται is used of grasshoppers; cf. on Alcaeus, II. l. 3.

SCOLIA.

For Pindar's Scolia, see Böckh, vol. iii. p. 607; Bergk, *Post. Lyr. Gr.* vol. i. 371; and Engelbrecht *De Scol. Poesi, ad fin.* It is doubtful whether they were comprised in an independent book, but that he wrote songs falling under this division of Melic poetry, we know from his own testimony in *Fr.* 87 (Böckh), τοιάνδε μελίφωνος ἀργάν εὐρόμενον σκολιοῦ. Their peculiarity was that they were choral, thereby illustrating the tendency in Greek Lyric poetry to extend the province of choral song (*v.* p. 24). Böckh conjectures that they were delivered by only one singer at a time, while the rest of the band accompanied him in silence with the dance. The strophes, so far as we can judge, were short, and the metrical system was in the simple Dorian style. There are several fragments which seem to be referable to the class of choral Scolia, their common characteristic being that they relate to the appropriate convivial subjects, love and the banquet.

IX. Χρῆν μὲν κατὰ καιρὸν, κ.τ.λ. Quoted among various specimens of love-poetry by Ath. xiii. 601 C, who speaks of Pindar as οὐ μετρίως ὦν ἐρωτικός. It is only in these fragments that this feature in his character exhibits itself, since, with rare exceptions (*e.g.* in the beautiful passage concerning the love of Apollo and Cyrene, *Pyth.* IX.), it is conspicuously absent in the Epinician Odes. The lines are in praise of Theoxenus of Tenedos, a youth in whose arms Pindar is said to have died (*Suidas*).

l. 1. Notice χρῆν, not χρή, 'it were right' under other circumstances; *i.e.* 'the beauty of Th. makes me forget what becomes old age'. Μὲν Heyne, for με.

ll. 2, 3, 4. Quoted elsewhere also by Athen. 564, with the expression ὁ μεγαλοφώνωτάτος Πίνδαρος. In this passage Ath. gives ὕσων instead

of *προσώπου*, which occurs in Ath. 601 c, and which is less poetical. Hermann restores the metre by the insertion of *τις*.

Μαρμαρίζουσας (*Lesb. Dial.* p. 83). Disсен compares the *ὄμματα μαρμαίροντα* of Venus, *Il.* iii. 397.

l. 4. *μελ. καρδ.* Disсен, who compares Soph. *Aj.* 955, *κελαινῶπαν θυμὸν* of Ulysses, regards the epithet as implying not dulness of heart, but villany or brutality. If so, Pindar is regarding vice as the natural associate of insensibility, just as Shakespeare does in the passage: 'The man that has not music in his soul,' etc. But I think that the force of *μελαιναν* is explained rather by *ψυχρὰ φλογί*, *i.e.* 'The dark metal of his heart has never been heated to a red glow'. Or possibly 'black' in this connection signifies 'turbid', 'brooding', compare *πορφυρῶ, καλχαίνω*, perhaps from the notion of the black and turbid surface of a pool.

l. 6. *Βιαιῶς*, 'strenuously', 'with all his force', not in the sense of Aristot. *Ethics* I. v. 8, *ὁ δὲ χρηματιστής (βίος) βιαιός τις ἐστι*, *i.e.* a life one would only take to of necessity.

γυν. *Θρ. κ.τ.λ.* Fennell suggests that *θράσσει* is a 'Pindaric' dative after *θεραπεύων*, 'an attendant on shameless women', the meaning being that such a man is incapable of true love. Disсен, adopting Schneider's *ψυχάν* for *ψυχρὰν* interprets 'muliebri nequitia vagatur huc illuc animo, omnem viam sequens'.

ll. 8-9. 'But I by her power (Aphrodite's) melt away like the wax of sacred bees, when caught by the heat.' *Τᾷσδ' ἔκατι* Hermann, for *δ' ἔκατι τᾷς*. "Ελχ ἱρᾶν Bergk, for *ἐλετηράν, ἐλεχράν*. Böckh reads *ἀλλ' ἐγὼ (ὥρας) ἔκατι τᾷς (ποθαινᾷς) κηρὸς ὥς | Δαχθῆϊς ἐλαιηρᾶν μελισσᾶν* (the honeyed bees). With *τᾷσδ' ἔκατι* cf. Alcman XVI., *Κύπριδος ἔκατι*. The epithet *ἱερὸς* is applied by Pindar to bees in *Frag.* 129 (Böckh), *ταῖς ἱερᾷσι μελίσσαις τέρομαι*, and Böckh explains it from the fact that bees were closely connected with the worship of Ceres and Proserpine. Demeter and Artemis were both called *Μελισσα*, and the priestesses at Delphi *Μελισσαι* (*v.* Liddell and Scott); and there seems to have been a special connection between bees or honey and prophecy. See Pind. *Ol.* vi. 47, and Hom. *Hymn to Mercury* 556 *seq.* *Κηρὸς δαχθῆϊς ἔλχ* is, however, a doubtful expression, though *δαχθῆϊς* in the sense of 'love-smitten' is not uncommon: cf. Eur. *Phoen.* 303, *Hipp.* 1303. With the whole passage Cookesley compares Ov. *Met.* iii. 487 *seq.*:

. . . 'ut intabescere flavae
Igne levi cerae . . .
. . . sic attenuatus amore
Liquitur, et caeco paulatim carpitur igni'.

l. 10. Hartung is in favour of omitting the words *υἱὸν Ἀγῆσ*, and indeed it is perhaps somewhat unnatural to say 'In Tenedos Persuasion and charm dwell in the son of Ages', as if Persuasion, like *χάρις*, were a personal quality of his. It is not unlikely that *υἱὸν* is

governed by a verb not preserved, so that l. 10 would be simply 'In Tenedos Persuasion dwells'. For Peitho, see on Sappho I. 18.

X. Ἀνίκ' ἀνθρώπων κ.τ.λ.

Quoted by Athen. xi. 782, in illustration of the inspiring influence of wine. Compare the very similar passage from Bacchylides II. and note. From the nature of the subject I have placed this fragment under the heading of 'Scolia'.

I. 3. ἴσα Hermann, for ἴσα. Bergk, who objects to ἴσα as an adverb in Pindar, reads ἴσα.

II. 4-5. Disсен thinks that the gap indicated after πλουτέοντες by Athen. (εἶτ' ἐπάγει) is a small one. Transl. 'And the rich grow (wealthier still), their senses mastered by the vine-shaft'.

XI. Böckh thinks that these three passages, only the first of which is quoted as Amphiarus' admonition to his son, form part of a single poem, probably a Scolion (see however on γ'), which was very likely, as Disсен suggests, addressed by Pindar to some youth about to assume the 'toga virilis'.

(α) ὦ τέκνον κ.τ.λ.

Athen. xii. 513 C. Amphiarus to his son Amphilochus. 'In Rome do as Rome does.' Cf. Scolia XXII.

Pindar is apparently borrowing from a Cyclic poet quoted by Athen. vii. 317 A:

πουλύποδός μοι τέκνον ἔχων νόον, Ἀμφίλογ' ἦρωε,
τσίσειν ἐφαρμόζου, τῶν κεν καὶ δῆμον ἔκηαι.

ἐπαινῆσαι (*Lesb. Dial.* p. 83), 'assenting to', cf. *II.* xviii. 312:

Ἐκτορι μὲν γὰρ ἐπήνησαν κακὰ μητιοῶντι.

(β'). Μὴ πρὸς ἅπαντας κ.τ.λ.

Clem. Al. *Strom.* I. 345. II.

I. 1. ἀναρρῆξαι, like προφαίνειν, must be taken in an imperative sense, and, as these fragments occur amidst a series of precepts, Monro's remark that this kind of infinitive usually follows an imperative may very well apply to the present instances (*Hom. Gram.* p. 162).

For the expression cf. Ar. *Knights* 626, ἐλασίβροντ' ἀναρρήξας ἔπη, and 'rumpitque hanc pectore vocem', *Aen.* iii. 246. Ἀχρεῖον Böckh, for ἀρχαῖον, the correction being supported by the words δι' οὐδὲν γρησῖμον quoted by Clem. Al. in illustration of this passage. Ἀχρεῖον appears to be an example of μείωσις, 'useless', i.e. 'harmful', 'irritating', unless ἀχ. λόγον signifies rather 'unseasonable exhortation or admonition'.

I. 2. πιστ. σιγ. ὁδός 'Silence is the safest course'. Sylburg for ὅτι πιστοτάταις σιγᾷς ὁδοῖς. Cf. Simon. XIV. C and Nem. v. 15—οὔτοι ἅπαντα κερδαῖον | φαίνοισα πρόσωπον ἀλάθει' ἄτρεικῆς | καὶ τὸ σιγαῖν πολλάνικε ἐστὶ σοφώτατον ἀνθρώπῳ νοῆσαι.

ὁ κρατιστεύων λόγ. 'overbearing language'.

(γ') Ἀλλοτρίοισι κ.τ.λ.

Stob. *Flor.* cix. I. Πινδάρου Ὑμνων according to one MS.

Böckh attaches these lines to *Frag.* β' so as to form one continuous passage. The transition, however, would be abrupt both in language and sentiment.

ll. 1-2. Cf. *Pyth.* iii. 84, τὰ καλὰ τρέψαντες ἔξω.

l. 4. ἀτλ. κακ. Böckh, for ἀτληκηκότας, ἀτλητηκότα. Bergk ἄτα, from a MS. ἄτη.

XII. (α) Τί δ' ἔλπει κ.τ.λ.

Stob. *Ecl. Phys.* ii. 18. Πινδάρου Παιάνων. and Clem. Al. *Strom.* v. 726.

Böckh ἔμμεναι, ἐρευνάσει, for εἶναι, ἐρευνᾶσαι. For the signification of ἔλπει, cf. *Nem.* vii. 20.

To the poem in which the passage occurs may perhaps belong the expression which Pindar uses of τοὺς φυσιολογούοντας (Stob. *Flor.* lxxx. 4) ἀτελῇ σοφίας καρπὸν δρέπειν, quoted by Plat. *Rep.* v. 457 B.

Pindar's words suggest to us the long-standing quarrel between poets and philosophers, mentioned by Plato, *Rep.* x. 607.

(β') Θεοῦ δὲ δειξάντος ἀρχάν κ.τ.λ.

Epist. Socr. i., from a hyporchem, of which the Cretic rhythm in the lines is characteristic.

ἐν=ἐς, see on Pind. vi. l. 1.

(γ') Θεῷ δὲ δυνατόν κ.τ.λ.

Clem. Al. *Strom.* v. 708, ὁ μελοποιός, and assigned to Pindar by Theodoret. *Gr. Aff. Cur.* vi. 89. 27.

Perhaps suggested by the eclipse at Thebes (see on *Frag.* vii.). Compare Archiloch. xi., note.

(δ') Θεὸς ὁ τὰ πάντα τεύγων κ.τ.λ.

Didymus Alex. *De Trin.* iii. 1, p. 320, and Clem. Al. *Strom.* v. 726.

For χάριν, see on vi. 2.

(ε') Κεῖνοι γάρ κ.τ.λ. Plat. *de Superst.* c. 6. ὁ Πίνδαρος θεοὺς φησι.

Böckh supposes, with reason, that the lines are from a Threnos.

XIII. Κεκρότηται κ.τ.λ. Aristid. ii. 509.

l. 1. Χρυσεία, an epithet often used by Pindar for 'splendid', 'glorious', cf. χρυσέα ἐλαία *Ol.* x. 13, χρυσῇ δάφνῃ *Ol.* x. 40, ὑγίαιαν χρυσείαν *Pyth.* iii. 73, χρυσαίαισιν ἵπποις (*Frag.* vi. Böckh). Κρητὶς, a favourite architectural epithet in Pindar (v. Jebb, *l.c.*), cf. κρηπίδα σοφῶν ἐπέων *Pyth.* iv. 138, κρητὶς αἰοιδᾶν *Pyth.* vii. 3, φαιεννὰν κρηπίδ' ἐλευθερίας *Frag.* 196 (Böckh). Böckh points out that the word stands not for the foundations below the ground, but for the whole basement (cf. Pausan. vi. 19. 1). Thus ποικιλ. κόσμον=the 'beautifully-wrought superstructure'. Bergk's alteration to ποικιλῶν is unnecessary.

l. 2. εἶα τερχίζομεν, which has the authority of one MS., is far more spirited than οἶα τερχίζομεν.

ll. 4-5. θεῶν καὶ κατ' ἀνθρώπων ἀγίας may be regarded as a case of

zeugma. The poet is speaking of 'Thebe' as a goddess, and not merely as representing the city. The goddess Thebe is painted on a vase, seated, and with name attached; see Millingen *Uned. Monum.* pl. xxvii.

XIV. ὦ τὰ λιπαρά.

ll. 1-2. Schol. Arist. *Achar.* 673, παρὰ τὰ ἐκ τῶν Πινδάρου διθυράμβων, Schol. *Nub.* 299, Schol. *Aristid.* i. 319. Cf. Ar. *Knights* 1329, where the line is parodied. From these and a score of other references to the passage (*v. Bergk ad loc.*) it is evident that the eulogy had become a household word in the mouths of the Athenians. It is in connection with these lines that we have the well-known story (*Aeschin. Epist.* iv. 474) that the Thebans fined Pindar for his compliments to the Athenians, but that the latter repaid him and erected a statue in his honour (*Pausan.* i. 8), *Isocr. de Antid.* 166 adding that they made him Proxenus, and gave him 10,000 drachmae.

l. 1. Ἰοστῆφανοι, cf. vi. l. 6 and note.

l. 2. W. Christ scans without anacrusis — $\cup \infty = \text{♪ ♫ ♫}$ equivalent to a dactyl (♪ ♫ ♫).

l. 4. *Plut. De Glor. Athen.* c. 7, implying that the lines belong to the same poem as ll. 1-2. They refer to the battle at Artemisium.

XV. ἔνθα (καὶ) βουλαί. *Plut. Vit. Lycurg.* c. 21. Compare the very similar passage from Terpander No. 1. and note. See pp. 101, 22.

l. 1. *Plut.* ἔνθα βουλαί γερ., but the metre seems to require another long syllable, and I have inserted καὶ. Böckh reads ἔνθα βουλαὶ μέν.

Μοῖσα, ἀριστεύουσιν (Böckh for Μοῦσα, . . . -ουσιν) *Lesb. Dial.* p. 83.

ADDITIONAL NOTES

A.

SAPPHO AND ALCAEUS

See Alcaeus xi., Sappho x., and Plate I. (Frontispiece).

The story of romantic relations between Alcaeus and Sappho rests on no less authority than that of Aristotle. In *Rhet.* i. 9. 20 he states that Alcaeus addressed the line $\theta\epsilon\lambda\omega\ \tau\iota\ \epsilon\tilde{\iota}\pi\eta\nu\ \kappa.\tau.\lambda.$ to Sappho, and that the poetess made answer in the stanza $E\tilde{\iota}\ \delta'\ \tilde{\eta}\chi\epsilon\varsigma\ \epsilon\sigma\lambda\omega\nu\ \kappa.\tau.\lambda.$ The line $\text{Ἰόπλον}'\ \tilde{\alpha}\gamma\alpha\ \kappa.\tau.\lambda.$ is quoted separately by Hephaestion from Alcaeus, but is plausibly enough connected with l. 2 by Bergk, and his example is generally followed.

There would have been little hesitation in accepting Aristotle's statement but for the fact that Anna Comnena, who, however, is evidently quoting loosely from memory, ascribes the words ἀλλά με

κολύβει αἶδως to Sappho (ὥς πού φησιν ἡ καλὴ Σάπφω); and Stephanus *ap. Cram. Ann. Par.* i. 266, 25, expressly casts doubt on Aristotle's version and speaks of the whole passage from *Θεῖω* onwards as a dialogue composed by Sappho alone. His words are as follows:—*Εἶτε ὁ Ἀλκαῖος ἦρα κόρης τινός, ἢ ἄλλος τις ἦρα, παράγει οὖν ὅμως ἡ Σαπφὼ διάλογον, καὶ λέγει ὁ ἐρῶν πρὸς τὴν ἐρωμένην κ.τ.λ.* One of three courses may be thought satisfactory. Either let us regard Stephanus as unduly sceptical, and accept Aristotle's testimony, together with Bergk's addition of the first line *Ἰόπλον' ἄγνα κ.τ.λ.*; or we may urge that Aristotle, who is not here speaking as a commentator or critic, adopted a common, though perhaps erroneous tradition; or, finally, we may accept, not without boldness, a suggestion that Aristotle merely wrote *εἰπόντος τινός*, and that τοῦ Ἀλκαίου was substituted for *τινός* by a glossator imbued with the popular tradition. Consult *Museo Italico Antichita Classica*, vol. ii. (1886). It is of course possible to urge that biographical gossip was *a priori* certain to bring the great Lesbian poet into connection with the still greater Lesbian poetess; and we are put on our guard by the story of Anacreon making love to Sappho, who was some two generations his senior. On the other hand, there is not the slightest inherent improbability in Alcaeus becoming enamoured with Sappho; contrariwise, in the limited society of a Greek city they can hardly have failed to come into contact, nor is the susceptible poet unlikely to have succumbed to the charm which the writer of the surviving Sapphic fragments must have possessed. Some weight too may be attached to the argument in support of the tradition from the fact that each writer adopted the other's favourite metrical style.

The incident implied in the verses became a popular subject in art. The most famous instance is that of a vase at Munich belonging to the fifth century, in which Alcaeus and Sappho with their names inscribed are standing together lyre in hand apparently singing the one to the other. See Plate I. (Frontispiece), and Millingen *Uned. Monum.* i. 33, 34. There is also a terra-cotta in the British Museum, without names, but conjecturally described as a representation of the same subject. In neither case is there any direct proof that Alcaeus is making love to Sappho, though from his expression on the Munich vase it is certainly probable. All that we can safely affirm is that Alcaeus and Sappho were brought into connection in works of art some time before Aristotle.

In the article in the Italian periodical above referred to there will be found a full description with illustrations of the chief representations of Sappho. In one case, see Plate II., Sappho is seated reading a scroll, with three maidens around her. It is likely that these are intended for some of her pupils (*μαθήτριαι*), to whom I have referred in the introduction to her poems, p. 150. Upon the scroll certain words are inscribed, which are not improbably to be interpreted:

Θεοί, ἡερίων ἐπέων ἄρχομαι ἄλλων, or ἄδειν.

It is supposed that these are from one of the poetess' own songs ; and the assumption is strengthened by the occurrence of the word ΣΑΓΓΡΩΣ), referring apparently to the scroll and its contents.

Dumont, I must add, considers that the painting is merely a scene from an Athenian 'gynaeceum', idealised by the employment of the name of Sappho ; and he points out that the other names, Nicopolis and Kall(i)s are not those of any known pupils of Sappho. He thinks that we have an illustration of the important part played by music and lyric poetry in the life not alone of the Lesbian women, but of the secluded Athenian ladies.

B.

EROS IN THE LYRIC POETS

The character of Eros in the early lyric poets is worthy of attention from the fact of its being quite distinct from that of later times. From the scattered passages in Alcman XV. XVI. Sappho VIII. Ibycus I. II. and Anacreon VI. VII. VIII. IX. etc., we can construct the conception of a youthful divinity in the first bloom of manhood, with golden wings, and with that profound expression in the eyes (Ibyc. II.) which appears so effectively in the sculpture of Praxiteles. Though at times sportive, no childish attributes are as yet imputed to him ; he is conceived rather as a relentless deity, whose approach is full of terror to his victims ; compare Alcaeus XXIII. δεινότατον θεῶν. Thus the lyric age regarded him more seriously than the Alexandrine, and also invested him with more dignity as a cosmic power, the idea of the god being not yet entirely distinct from the idea revealed in the early worship at Thespiae, where Eros was revered almost as the manifestation of a physical force ; and traces of this older conception appear to survive in Sappho 132 (Bergk), where he is called a son of Ge and Uranus.

The wings usually attributed to him both by poets and artists probably did not belong to the original religious conception, but were an addition of the poetic imagination.

Plate III. (see Millingen *Uned. Mon.* xii.) very closely illustrates the conception of Eros in the lyric poets. He is playing with a ball, as in Anacreon VI. (see note).

The representation of Eros as a young child or infant, and of his actions as the mischievous pranks of a child, becomes common in literature and art from the end of the fourth century onwards, and it is a distinguishing mark of the Anacreontea as distinguished from the genuine fragments of Anacreon.

APPENDIX

ALCMAN

- | | BERGK |
|--|-------|
| 1. <i>Vit. Arati</i> ed. BUHLE ii. 437.
<div style="text-align: center; margin-left: 100px;"> 'Εγώνγα δ' αείσομαι
 ἐκ Διὸς ἀρχομένα. </div> | 2 |
| 2. <i>APOL. de Pron.</i> 399 <i>B.</i>
<div style="text-align: center; margin-left: 100px;"> 'Υμέ τε καί σφετέρως
 ἵππως. </div> | 3 |
| 3. <i>PRISCIAN de Metr. Terent.</i> 251.
<div style="text-align: center; margin-left: 100px;"> Καὶ ναὸς ἀγνὸς εὐπύργω Σεράπνας. </div> | 4 |
| *4. <i>SCHOL. APOL. Rhod.</i> i. 146.
<div style="text-align: center; margin-left: 100px;"> Τῷς τέκε οἱ θυγάτηρ
 Γλαύκω μάκαιρα. </div> | 8 |
| 5. <i>HEROD.</i> περὶ στήμ. 61.
<div style="text-align: center; margin-left: 100px;"> Κάστωρ τε πώλων ὠκέων δματῆρες, ἱππῶται σοφοί,
 καὶ Πωλυδεύκης κυδρός. </div> | 9 |
| *6. <i>HEPHAEST.</i> 3.
<div style="text-align: center; margin-left: 100px;"> Καὶ κῆνος ἐν σάλεσσι πολλοῖς ἥμενος μάκαρς ἀνὴρ. </div> | 10 |
| *7. <i>APOL. de Pron.</i> 334 <i>A.</i>
<div style="text-align: center; margin-left: 100px;"> Μάκαρς ἐκεῖνος. </div> | |
| 8. <i>Ib.</i> 356 <i>B.</i>
<div style="text-align: center; margin-left: 100px;"> 'Εμέ, Λατοῖδα, τέο δαυχοφόρον. </div> | 17 |
| 9. <i>SCHOL. HOM. Il.</i> φ. 485.
<div style="text-align: center; margin-left: 100px;"> 'Επαμμένα πέρι δέρματα θηρῶν. </div> | 18 |
| *10. <i>SCHOL. HEPHAEST.</i> p. 77.
<div style="text-align: center; margin-left: 100px;"> Οὐδὲ τῷ Κνακάλῳ οὐδὲ τῷ Νυρσύλῃ. </div> | 19 |

11. ATHEN. iii. 114 F.

Θριδακίσκας τε καὶ κριβάνας νῶντος.

12.

23

See Text, ALCMAN I.

.

στρ. α.

.

Page 1.

. . . Πωλυδεύκης

οἷον οὐ Λύκαισον ἐν καμουῖσιν ἀλέγω,

. . . Ἐναρσφόρον τε καὶ Σέβρον ποδὸ' κη,

Βωκόλον τε τὸν βιατάν,

5 τε τὸν κορυστάν.

Εὐτείχη τε, Φάνακτά τ' ἀρήιον

. . . ἔξοχον ἡμισίων

. . . τὸν ἀγρέταν

. . . μέγαν, Εὐρυτόν τε

10 Ἄρεος ἂν πώρῳ κλόνον.

Ἄλκωνά τε τὼς ἀρίστως

. . . παρήσομες

.

.

34 ἄλαστα δέ

(For lines 35-68, see Text.)

Page 3

. . . ὦν ἀγαλμα,

70 οὐδὲ ταὶ Ναννώς κόμαι,

ἀλλ' οὐδ' ἐράτα σιειδής,

οὐδὲ Συλακίς τε καὶ Κλησισηήρα,

οὐδ' ἐς Αἰνησιμβρότας ἐνθοίσα, φασεῖς

Ἄσταφίς τέ μοι γένοιτο

75 καὶ ποτηνέποι Φίλυλλα,

Δαμαγόρα τ' ἐρατά τε Ἰανθεμῖς,

ἀλλ' Ἀγχιχώρα με τηρεῖ.

Οὐ γὰρ ἄ καλλίσφυρος

στρ. ζ'

Ἀγχιχώρα παρ' αὐτεῖ,

80 Ἀγιδοῖ δὲ παρμένει,

θωστήριά θ' ἄμ' ἐπαινεῖ,

ἀλλὰ τᾶν . . . σιοί,

δέξασθ' . . .

καὶ τέλος . . .

- 85 εἵποιμί κ' ἅπαν μὲν αὐτά
 παρσένος μάταιν . . .
 γλαυῆ· ἐγὼν δ' . . . μάλιστα
 ἀνδάνην ἐρωῶ πόνων γάρ
 ἄμιν ἰάτωρ ἔγεντο·
 90 ἐξ Ἀγρησιχόρας δὲ νεάνιδες
 . . . ἐρατᾶς ἐπέβαν. . . ,

13. ARIST. ii. 40. 27
 Πολλαλέγων ὄνυμ' ἀνδρί, γυναικὶ δὲ Πασιχαρῆα.
14. APOL. *de Pron.* 399 B. 30
 Σφεᾶ δὲ προτὶ γούνατα πίπτω.
15. CYRILLUS *ap. Cram. An. Par.* iv. 181. 27. 31
 Τῷ δὲ γυνὰ ταμία σφεᾶς ἐειξε χιώρας.
16. EUSTATH. *Il.* 110, 25. 32
 (Ἄρκτον δ') ἐπ' ἀριστερὰ χηρὸς ἔχων.
17. ATHEN. xv. 682 A. 39
 Χρῦσιον ὄρμον ἔχων ῥαδινᾶν πετάλοις ἴσα καλχᾶν.
18. SCHOL. HOM. *Il.* π. 236. 41
 Καί ποτ' Ὀδυσσεύς ταλασίφρονος ὦφαθ' ἐταίρων
 Κίρκᾳ ἐπαλείψασα.
19. AMMON. v. ἔπες. 43
 καὶ ποικίλον ἱλα, τὸν ἀμπέλων
 ὀφθαλμῶν ὀλετῆρα.
20. HERODIAN. *περὶ μον.* λξ. 44, 10. 44
 Τῷ δὲ σκομύνθεα κατ' ἂν κάρραν μάβως ἐπίαζεν.
21. SCHOL. HOM. *Odys.* γ. 171. 46
 Πάρ θ' ἱερὸν σκόπελον παρὰ τε Ψύρα.
22. ARISTID. ii. 509. 47
 Εἵπατέ μοι τάδε, φύλα βροτήσια.
23. HEPHAEST. 40. 49
 Ταῦτα μὲν ὡς ἂν ὁ δᾶμος ἄπας.

24. APOL. *de Pron.* 324 B. 51
Οὐ γὰρ ἐγώνηγα, *Φάνασσα*, Διὸς θύγατερ.
25. APOL. *de Pron.* 366 C. 52
Πρὸς δὲ τὲ τῶν φίλων.
- *26. *Ib.* 53
Τεὶ γὰρ Ἀλέξανδρος δάμασεν.
- *27. *Ib.* 54
Σὲ γὰρ ἄζομαι.
28. *Et. M.* 622. 44. 55
Ἔχει μ' ἄχος, ὦ ἴε δαῖμον.
29. APOL. *de Pron.* 403. 56 A
Σφοῖς ἀδελφιδεοῖς
καῖρα καὶ φόνον.
30. *Et. Flor. Miller Misc.* 213. 56 B
Εἰπέ μ' δ' αὖτε φαίδιμος Αἴας.
- *31. *Etym. Va. ap. Gaisf. Et. M.* p. 327. 57
Μηδὲ μ' ἀείδην ἀπέρυκε.
32. SCHOL. HOM. *Il.* v. 588. 59
Μῶσα, Διὸς θύγατερ,
ὠρανίαφι λίγ' ἀείσομαι.
33. APOL. *de Conj.* Bekk. *Ann.* ii. 490. 61
. . . Ἦρα τὸν Φοῖβον ὄνειρον εἶδον ;
34. EUSTATH. *Od.* 1787, 43. 64
Ἔστι παρέντων μνηστὴν ἐπιθέσθαι.
35. APOL. *de Pron.* 378 C. 65
Ἦς ἀμὲς τὸ καλὸν μελίσκον.
36. CHOEROBOSC. *Epimer.* i. 94. 68
Δουρὶ δὲ ξυστῶ μέμνηεν Αἴας αἰχματάς τε Μένων.
37. SCHOL. HOM. *Il.* α. 222. 69
Ὅς Φέθεν πάλοις ἐπαλεν δαίμονάς τ' ἐδάσσατο.

BERGK

38. ATHEN. iv. 140 C. 70
 Κήπὶ τᾷ μύλῳ δρυφῆται κήπὶ ταῖς συναικλίαις.
39. *Ib.* 71
 Αἶκλον Ἀλκμάων ἀρμόξατο.
40. HEROD. Cram. *An. Ox.* i. 159. 30. 72
 Ἦσκέ τις σκάφους ἀνάσσω.
41. APOL. *de Adv.* Bekk. *Ann.* ii. 563. 73
 Πρόσθ' Ἀπόλλωνος Λυκῆω.
42. *Et Flor.* Miller *Misc.* 55. 74 A
 Ναοῖσιν ἀνθρώποισιν αἰδοιέστατον.
43. APOL. *de Pron.* 383 B. 77-8
 Αἱ γὰρ ἄμιν
 τούτων μέλοι . . .
 Ἀμὴν δ' ὑπαυλήσει μέλος.
44. PRISCIAN i. 21. 79
 Καὶ χεῖμα πῦρ τε δάφιον.
45. HEROD. Cram. *An. Ox.* i. 287. 4. 80
 Οἶκας γὰρ ὠραίῳ λίνῳ.
46. *Ib.* 60. 24. 81
 Λεπτὰ δ' ἄταρπος, νηλεῆς δ' ἀνάγκη.
47. STRABO xii. 580. 82
 Φρύγιον αὖλησεν μέλος Κερβήσιον.
48. HEPHAEST. 81. 82-3
 Περισσόν· αἱ γὰρ Ἀπόλλων ὁ Λύκηος
 Ἴνῳ σαλασσομέδοισ', ἅν ἀπὸ μάσδων.
49. HEPHAEST. 66. 85 A
 Ἐκατον μὲν Διὸς υἱὸν τάδε Μῶσαι κροκόπεπλοι.
50. *Et. Flor.* Miller *Misc.* p. 206. 85 B
 Λιγύκορτον πάλιν ἄχει.
51. APOL. *de Pron.* 365 A. 86
 Ἄδοι Διὸς δόμῳ
 ὁ χορὸς ἀμὸς καὶ τοί, Φάναξ.

52. HEROD. Cram. *An. Ox.* i. 418. 8. 88
 'Οπόττε ὑπὸ τοῦ Ἱππολόχου, κλέος δ' ἔβαλλον
 οὐ νῦν ὑπεστάντων.
53. APOL. *Dysc. de Synt.* 212. 89
 Νικᾷ δ' ὁ κάρρων.
54. ATHEN. iii. 81 F. 90
 Μῆρον ἥ κοδύμαλον.
55. *Ib.* xiv. 636 F. 91
 Μάγαδιν δ' ἀποθέσθαι.
56. *Et. M.* 171. 7. 92
 Ταυσία παλλακίω.
57. *Ib.* 506. 20. 93
 Καὶ Κέρκυρος ἀγεῖται.
59. *Ib.* 620. 35. 94
 Ὅκκα δὴ γυνὰ εἶην
60. EUSTATH. *Il.* 1547. 50. 95
 Τὰν Μῶσαν καταϋσεῖς.
61. SCHOL. HOM. *Il.* μ. 66. 96
 Τῶν ἐν Θεσσαλίᾳ κλείτει.
62. EUSTATH. *Il.* 1147. 1. 97
 Λᾶδος εἰμένα καλόν.
63. *Et. M.* p. 486. 39. 98
 Καλλὰ μελισδομέναι.
64. APOL. *de Pron.* 396 C. 99
 Τὰ *F*ὰ κάδεα.
65. ATHEN. ii. 39 A. 100
 Τὸ νέκταρ ἐδμεναι.
66. EUSTATH. *Od.* 1618. 23. 101 A
 Ἀρτέμιτος θεράποντα.
67. *Et. Flor.* Miller *Misc.* 291. 101 B
 Μελισκόνα τὸν ἀμόρη.

ALCAEUS

BERGK

- | | | |
|------|---|------|
| 1. | HEPHAEST. 79. | I |
| | ὦ ἄναξ Ἀπολλων, παῖ μεγάλῳ Διός. | |
| 2. | STRABO ix. 411. | 9 |
| | ὦ Νασσ' Ἀθανάα πολεμαδόκος. | |
| | ἃ ποι Κορωνήας ἐπὶ πίσεων | |
| | ναύῳ πάροιθεν ἄμφι (βαίνεις) | |
| | Κωραλίῳ ποτάμῳ παρ' ὄχθαις, ¹ | |
| 3. | APOL. <i>Dysc. de Pron.</i> 358 B. | 11 |
| | ὦστε θεῶν μῆδέν' Ὀλυμπίων λῦσχι ἄτερ Φέθεν. | |
| 4. | APOL. <i>de Pron.</i> 387 B. | 13 A |
| | Τὸ γὰρ θεῶν ἰότατ' ὕμμε λαχόντων γέρχι ἄφθιτον | |
| | ἀνθήσει. | |
| *5. | APOL. <i>de Pron.</i> 395 A. | 14 |
| | Τὸ δ' ἔργον ἀγῆσαιτο τέα κόρα. | |
| *6. | APOL. <i>de Adv.</i> in Bekk. <i>An.</i> ii. 613, 36. | 17 |
| | . . . Γαίας καὶ νιφέντος ὠράνῳ μέσοι. | |
| 7. | STRAB. xiv. 661. | 22 |
| | Λόφον τε σείων Κάρικον. | |
| 8. | HEROD. περὶ μον. λέξ. 10, 25. | 26 |
| | <i>Et Flor.</i> Miller <i>Misc.</i> 264 (l. 3). | |
| | Οὐδέ πω Ποσειδαν | |
| | ἄλμυρον ἐστυφέλιξε πόντον | |
| | οἶον (πέδον) γὰς γὰρ πέλεται σέων. | |
| *9. | HEROD. <i>Cram. An. Ox.</i> iii. 237. 1. | |
| | Ἄρεν δαίφοβος δαίκτηρ. | |
| *10. | CHOEROBOSC. <i>Epim.</i> i. 210. | 29 |
| | Ἄρενος στρατιωτέροισ. | |

¹ The passage as it stands above is mainly conjectural, otherwise I should have inserted it in the text. In Strabo we have only ὦ Ἀσσ' Ἀθανάα ἀπολε . . . ἀπὸ Κοιρωνίας ἐπιδεων αὐα πάροιθεν ἄμφι . . . Κωραλίῳ κ.τ.λ.

Τὸ γάρ

Ἄρευι κατθάνην κάλον,

31

Μίξαν δ' ἐν ἀλλάλοις Ἄρευα.

*11. HEPHAEST. 63.

38

Τριβώλετερ· οὐ γὰρ Ἀρκάδεσσι λυΐβα.

12. PLUT. *Sympos.* iii. 1, 3.

42

Κὰτ τᾷς πόλλα παθοίσας κεφάλας κακχεάτω μύρον
καὶ κατ τῷ πολίῳ στήθεος.¹

13. ATHEN. xi. 481 A.

43

Λάταγες ποτέονται
κυλιχῶν ἀπὸ Τηϊᾶν.

14. ATHEN. ii. 39 B.

47

Ἄλλοτα μὲν μελιάδεος, ἄλλοτα δ'
ὀξυτέρῳ τριβόλων ἀρυτήμενοι.

15. HEPHAEST. 61.

48 A

Κρονίδα βασίλῃος γένος Αἴαν, τὸν ἄριστον
πεδ' Ἀχίλλεα.

16. EUSTATH. *ad.* Dionys. Per. 306.

48 B

. . . Ἀχίλλεу, ὃ γὰς Σκυθίκας μέδεις.

*17. DEMETR. περὶ ποιημάτων, *Vol. Hercul. Ox.* i. 122.

50

. . . Δοκίμοι δ' ἄριστος ἔμμεναι
πώνων· αἱ δέ κ' ὄνησι *F*ᾶδυσ περὶ φρένας οἶνος, αῖ
δις ἄθλιος.

Κᾶπος γὰρ κεφάλαν κατίσχει· τὸν *F*ὸν θαμὰ θῦμον
αἰτιάμενος
πεδαμεινόμενός τ' ἀσάξει· τόκ' οὐκέτι *F*ανδάνει
πῶ τάνδε, πῶ.

17. ATHEN. iii. 85 F.

51

Πέτρας καὶ πολίας θαλάσσας τέκνον . . .
. . . ἐκ δὲ παίδων χύνοις φρένας, ἃ θαλασσία λέπας.

¹ Conjecturally restored from Plutarch's (κελεύων) καταχέαι τὸ μύρον αὐτοῦ κατὰ τᾷς πόλλα παθοίσας κεφαλᾷς καὶ τῷ πολίῳ στήθεος.

BERGK

18. ATHEN. xi. 460 D. 52
 Ἐκ δὲ ποτηρίων πώνης Δινομένη παρίσδων.
- *19. *Et M.* 689, 51. 54 A B
 Χαῖρε καὶ πῶ τάνδε
 Δεῦρο σύμπωθι.
20. SCHOL. PIND. *Ol.* x. 15. 58
 Οὐκέτ' ἔγω Λύκον
 ἐν Μοίσαις ἀλέγω.
21. HEROD. *Cram. An. Ox.* i. 144-6. 60
 Ἔπετον Κυπρογενέας παλάμαισιν.
22. *Ib.* 413, 23. 61
 Τερένας ἄνθος ὁπώρας.
23. 112
 Ἐκ τοῦ ψέφους . . . τοξεύοντες.
24. *Etym. Gud.* 162, 31. 64
 Καὶ πλείστοις ἐάνασσε λάοις.
25. STRABO xiv. 606. 65
 Πρῶτα μὲν Ἀντανδρος Λελέγων πόλις.
26. HESYCH. Ἐπιπνεύων. 66
 Ἡ που συναγανδρωνδάσμενον
 στρατὸν νομίσμενοι πνέοισα.
27. CRAM. *An. Par.* iv. 61. 13. 66
 Τὸν χάλινον ἄρκος ἔση.
28. HARPOCR. 175. 15. 68
 Πάμπαν δ' ἐτύφωσ', ἐκ δ' ἔλετο φρένας.
- *29. HEPHAEST. 43. 69
 Καί τις ἐπ' ἐσχατίαισιν οἴκεις.
30. PHOTIUS 244. 11. 70
 Μίγδα μάλευρον.
31. *Comment in Arat. ap. Iriart.* p. 239. 71
 Ὡς λόγος ἐκ πατέρων ὄρωρεν.

- *32. APOL. *de Pron.* 363 A. 72
 Ἐμαύτῳ παλαμάσομαι.
33. *Ib.* 388 B. 73
 Ὅτ' ἄσφ' ἀπολλυμένοις σάως.
34. *Ib.* 395 A. 74
 Οἴκῳ τε πὲρ σῶ καὶ περ' ἀτιμίας.
35. *Et. M.* 290. 47. 75
 Εἷς τῶν δυοκαιδέκων.
36. *Ib.* 639. 31. 76
 Καὶ κ' οὐδὲν ἐκ δένος γένοιτο.
37. APOL. *de Pron.* 384 B. 77
 Αἰ δέ κ' ἄμμι Ζεὺς τελέσῃ νόημα.
- *38. *Ib.* 363 A. 78
 . . . Νόον δ' ἐαύτῳ
 πάμπαν ἀέρρει.
39. HEROD. *Cram. An. Ox.* i. 298. 17. 79
 Κἀπιπλέυσῃ νάεσιν.
40. APOL. *de Pron.* 384 B. 80
 Ἄρμιν δ' ἀθάνατοι θεοὶ
 νίκαν.
41. *Et. M.* 188. 44. 81
 Ἀχλάσδημι κακῶς· οὔτι γὰρ οἱ φίλοι.
42. EUSTATH. *Il.* 633. 61. 82
 Νῦν δ' (αὐτ') οὔτος ἐπικρέτει
 κινήσας τὸν ἀπ' ἱρας πύματον λίθον.
43. PROCL. HESIOD. *Op.* 719. 83
 Αἶ κ' εἵπῃς τὰ θέλεις, (αὐτος) ἀκούσας κε
 τά κ' οὐ θέλοις.
44. HEPHAEST. 60. 85
 Νύμφαις, ταῖς Δίος ἐξ αἰγιόχῳ φαῖσι τετυγμέναις.
45. HERODIAN. *περὶ μον. λεξ.* 27. 7. 86
 Αἰ γὰρ ἀλλοθεν ἔλθῃ τόδε, φαῖ κήνοθεν ἔμμεναι.

46. APOL. *de Pron.* 263 B. 87
 . . . Σὶ δὲ σαύτω τομίας ἔσῃ.
47. *Ib.* 381 C. 88
 Μήδ' ὀνίαις τοῖς πέλας ἄμμεων παρέχην.
48. SCHOL. HOM. *Odyss.* φ. 71. 89
 Οὐδέ τι μυνάμενος ἄλλυι τὸ νόημα.
49. CRAM. *An. Par.* iii. 121. 5. 90
 Ἑρραφεώτου γὰρ ἀναξ.
50. ARTEMIDOR. *Oneir.* ii. 25. 91
 Ἄρκαδες ἔσσαν βαλανηφάγοι.
51. SCHOL. PIND. *Ol.* i. 97. 93
 (Ταντάλῳ)
 κεῖσθαι πὲρ κεφάλας μέγας, ὧ Αἰσιμίδα, λίθος.
52. HEPHAEST. 90. 94
 Ἥρ' ἔτι, Δινομένην, τῷ Τυρραδῇ
 τᾶρμενα λάμπρα κέαντ' ἐν Μυρσιλήῳ ;
53. *Ib.* 15. 95
 Ἐκ μ' ἔλασας ἀλγέων.
54. APOL. *de Pron.* 382 B. 96
 Οὔτινες ἔσλοι
 ὑμμέων τε καὶ ἄμμέων.
55. SCHOL. SOPH. *Oed. Reg.* 156. 97
 Ἐλάφῳ δὲ βρόμος ἐν στήθεσι φύει φόβερους.
56. HERODIAN περὶ μον. λεξ. 35, 32. 98
 Ἐπὶ γὰρ Πᾶρος ὀνίαιρον ἱκνηται.
57. PAROEMIOG. T. ii. 765, ed. Goth. 99
 Πάλιν ἂ ὕς παρορίνει.
58. APOL. *de Pron.* 383 C. 100
 Ἄμμεσιν πεδάορον.
59. *Ib.* 363 B. 101
 Ἀλλὰ σαύτω μετέχων ἄβας πρὸς πόσιν.

60. *Et. M.* 264. 17. BERGK
102
 "Εγω μὲν οὐ δέω ταῦτα μαρτυρεῦντας.
61. *HARPOCRAT.* 168. 103
 Καὶ Σκυθίκαις ὑποδησάμενος.
62. *HERODIAN.* περὶ μον. λέξ. 36. 15. 104
 'Απ πατέρων μάθος.
- *63. *APOL. Dysc. de Pron.* 381 C. 105 A B.
 Πατέρων ἄμμων
 'Αμμετέρων ἀχέων.

S A P P H O

1. *STRABO* i. 40. 6
 "Η σε Κύπρος καὶ Πόφος ἡ Πάνορμος.
2. *APOL. de Pron.* 364 C. 7, 8
 Σοὶ δ' ἔγω λευκαῖς ἐπὶ βῶμον αἰγός.

 κάπιλείψω τοι.
3. *APOL. de Syn.* 291. 13
 . . . "Εγω δὲ κῆν' ὅτ-
 -τω τις ἔραται.
4. *APOL. de Pron.* 324 B. 15
 "Εγων δ' ἐμαύτα
 τοῦτο σύνοιδα.
5. *Et. M.* 576. 22. *Ib.* 335. 38. 17
 . . . Κατ' ἔμον στάλαγμον'
 τὸν δ' ἐπιπλάζοντες ἄμοι φέροιεν
 καὶ μελεδώναις.
6. *AMMON.* 23. 18
 'Αρτίως μ' ἄ χρυσοπέδιλλος Αὔως.
7. *SCHOL. APOL. Rhod.* i. 727. 20
 Παντοδάπαις μεμιγμέ-
 να χροῖαισιν.

- *8. APOL. *de Pron.* 343 B. 21
 . . . Ἔμεθεν δ' ἔχρισθα λάθαν.
- *9. *Ib.* 22
 Ἦ τιν' ἄλλον
 (μᾶλλον) ἀνθρώπων ἔμεθεν φίλησθα.
- *10. *Et. M.* 485. 45. 23
 Καὶ ποθήω καὶ μάομαι.
- *11. APOL. *de Pron.* 379 B. 24
 Οὐ τι μοι ὕμμες.
12. *Ib.* 25
 Ἄς θέλετ' ὕμμες.
13. ATHEN. ii. 54 F. 30
 Χρύσειοι δ' ἐρέβινθοι ἐπ' αἰόνων ἐφύοντο.
14. *Ib.* xiii. 571 D. 31
 Λάτω καὶ Νιόβα μάλα μὲν φίλαι ἦσαν ἑταιραι.
- *15. HEROD. περὶ μον. λξ. 26. 20. 35
 Ἄλλα, μὴ μεγαλύνεο δακτυλίῳ πέρι.
16. JULIAN *Epist.* xviii. 126
 τὸ μέλημα τῶμον.
17. APOL. *de Pron.* 386 B. 43
 Ὅτα πάννυχος ἄσφι κατάγρει.
18. ATHAN. ix. 410 D. 44
 Χειρόμακτρα δὲ καγγόνων
 πορφυρᾶ . . ,
 Καὶ ταῦτα μὲν ἀτιμάσεις,
 ἔπεμψ' ἀπὸ Φωκάας
 δῶρα τίμια καγγόνων.
19. *Ib.* xv. 674 D. 46
 Κἀπάλαις ὑποθύμιδας¹
 πλέκταις ἀμπ' ἀπάλα δέρα.

¹ Bergk has ὑποθύμιδας, I presume, by an oversight, since he adopts Psilosis throughout the Lesbian poets.

- | | | | |
|------|---|---|------|
| 20. | ZENOB. iii. 3. | Γέλλως παιδοφιλωτέρα. | 47 |
| 21. | ALD. <i>Cornu. Cor.</i> 268 B. | Μάλα δὴ κεκορημένας
Γόργως. | 48 |
| 22. | ATHEN. xv. 690 E. | Βρενθείω βασιληΐω. | 49 |
| 23. | HEROD. περὶ μιν. λέξ. 39. 27. | Ἔγω δ' ἐπὶ μαλθάκαν
Τύλαν σπολέω μέλεα. | 50 |
| *24. | <i>Ib.</i> 26. 21. | Ἄβρα δηῦτε παχῆρα σπόλα ἀλλόμαν. | 55 |
| 25. | <i>Et. M.</i> 822. 39. | Φαῖσι δὴ ποτα Λήδαν ὑακίνθινον
πεπυκαδμένον ὥϊον
εὖρην. | 56 |
| 26. | <i>Ib.</i> 117. 14. | Ὀφθάλοις δὲ μέλαις νύκτος ἄωρος. | 57 |
| 27. | PHILODEM, περὶ εὐσεβείας, p. 42, ed. Gomperz. | Χρυσοφάη θεράπαιναν Ἀφροδίτας. | 57 A |
| 28. | HEPHAEST. 82. | Ψάπφοι, τί τὰν πολύολβον Ἀφρόδιταν. | 59 |
| 29. | ATTIL. <i>Fortun.</i> 359. | Πάρθενον ἀδύφωνον. | 61 |
| *30. | MAR. PLOT. p. 266. | ὦ τὸν Ἀδωνιν. | 63 |
| 31. | POLLUX. x. 124. | Ἐλθοντ' ἐξ ὀράνω πορφυρίαν (ἔχοντα)
περθέμενον χλάμυν. | 64 |
| 32. | PRISCIAN. vi. 92. | Ὁ δ' Ἄρευσ φαῖσί κεν Ἀφαιστον ἄγην βίᾳ. | 66 |

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33. ATHEN. xi. 460 D.
 . . . Πόλλα δ' ἀνάρριθμα ποτήρια
 καλαίφεις. 67
- *34. ALD. *Cornu Cop.* 268 B. 71
 "Ἡρων ἐξεδίδαξ' ἐκ Γυάρων τὰν τανυσίδρομον.
35. SCHOL. AR. *Thesm.* 401. 73
 . . . Αὐτὰρ ὀραῖαι στεφανηπλόκευν.
36. MAX. TYR. xxiv. 9. 74
 . . . Σὺ τε κάμος θεράπων Ἔρος.
37. HEPHAEST. 64. 76
 Εὐμορφότερα Μνασιδίκα τὰς ἀπάλας Γυρίνως.
38. *Ib.* 77
 Ἀσαροτέρας οὕδαμ' ἐπ', ὧ ῥαννα, σέθεν τύχουσα.
39. HEROD. περὶ μον. λέξ. 39. 27. 81
 Κὰμ μὲν τε τύλαν κασπολέω.
40. HEPHAEST. 85. 82
 Αὐτὰ δὲ σὺ Καλλιόπα.
41. *Et. M.* 250. 10. 83
 Δαύοις ἀπάλας ἐτάρας.
 ἐν στήθεσιν. . . .
42. HEPHAEST. 102. 84
 Δεῦρο δηῦτε Μοῖσαι, χρύσιον λίποισαι. . . .
43. MAX. TYR. xxiv. 9. 86
 . . . Πόλλα μοι τάν
 Πωλυανάκτιδα παῖδα χαίρην.
44. HEPHAEST. 69. 87
 Ζὰ δ' ἐλεξόμεν ὄναρ Κυπρογενήχ.
45. HEPHAEST. 66. 88
 Τί με Πανδίωνις ὧ ῥαννα χελίδων.
46. POLLUX. vii. 73. 89
 . . . Ἀμφὶ δ' ἄβροις λασίοις εὖ Fe πύκασσεν.

47. DEMETR. *de Eloc.* 162. Πόλυ πάκτιδος ἄδυμελεστέρα.

 χρύσω χρυσοτέρα.
48. HEROD. *Cram. An. Ox.* i. 71. 19. 96
 Ἀἰπάρθενος ἔσσομαι.
49. *Ib.* i. 190. 19. 97
 Δώσομεν, ᾗσι πάτηρ.
50. HEPHAEST. 102. 100
 Μελλίχιος δ' ἐπ' ἰμέρτῳ κέχυται προσώπῳ.
51. APOL. *de Conj.* in Bekk. *An.* ii. 490. 102
 Ἦρ' ἔτι παρθενίας ἐπιβάλλομαι.
- *52. HEPHAEST. 25. 103
 Χαίροισα νύμφα, χαιρέτῳ δ' ὁ γάμβρος.
53. DIONYS. *de. Comp. Verb.* c. xxv. 106
 Οὐ γὰρ ᾗν ἄτερὰ πάϊς, ὧ γάμβρε, τοιαύτα.
- *54. PLOTIUS 266. 107-8
 Ἔσπετ' Ὑμῆναον.
 Ω τὸν Ἀδώνιον.
- *55. HEROD. *περὶ μιν.* λξ. 26. 21. 110
 Ἄλλαν μὴ καμεστέραν φρένα.
56. APOL. *de Pron.* 366 A. 111
 Φαίνεται *Φοι* κῆνος.¹
57. ATHEN. ii. 57 D. 112
 Ὡτ' ὅλῳ λευχότερον.
58. MOSCHOPUL. *Opusc.* 86 (ed. Titz). 113
 Μῆτ' ἔμοι μέλι μῆτε μέλισσα.
59. SCHOL. APOL. *Rhod.* i. 1123. 114
 Μὴ κίνη χέραδας.
60. APOL. *de Pron.* 387 A. 115
 Ὅπταις ἄμμε.

¹ See on Sappho II. l. 1.

61. SCHOL. ARIST.
- Plut.*
- 729.

BERGK

116

'Ημιτύβιον στάλασσον.

62. APOL.
- de Pron.*
- 396 B.

117

Τὸν *F*ὸν παῖδα καλεῖ.

STESICHORUS

- 1.
- Et. M.*
544. 54.

1

'Ερμείας φλόγεον μὲν ἔδωκε καὶ Ἄρπαγον ὠκέα
τέκνα Ποδάργας.

'Ηρα δὲ Ξάνθον καὶ Κύλλαρν . .

2. ATHEN. iv. 172 D.

2

Σασαμίδας χόνδρον τε καὶ ἐγκρίδας,

ἄλλα τε πέμματα καὶ μέλι χλωρόν.

3. ATHEN. iv. 172 E.

3

Θρώσκων μὲν γάρ τ' Ἀμφιάροσ, ἄκοντι, δὲ νίκησεν
Μελέαγρος.

4. ATHEN. iii. 95 D.

14

Κρύψαι δὲ ρύγχος
ἄκρον γᾶς ὑπένερθεν.

- *5. EUSTATH. 316. 16.

17

Πάτρω' ἐμὸν ἀντίθεον Μελάμποδα.

- *6. SCHOL. AR.
- Pac.*
- 775.

35

Μοῦσα σὺ μὲν . . . μετ' ἐμοῦ
κλείουσα θεῶν τε γάμους ἀνδρῶν τε δαῖτας
καὶ θαλίας μακάρων.

- *7.
- Ib.*
- v. 780.

36

'Οταν ἦρος ὥρα κελαδῆ ἡελιδῶν.

8. EUSTATH. II. IO. I.

45

Δεῦρ' ἄγε Καλλιόπεια λίγεια.

9. ARISTID. ii. 572.

46

Μέτειμι δ' ἐφ' ἕτερον προοίμιον.

1 Conjecturally restored by Bergk.

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|-----|-------------------------------------|----|
| 10. | ZONAR. 1338. | 47 |
| | Μάτας εἰπών. | |
| 11. | ATHEN. iv. 154 F. | 48 |
| | Αὐτόν σε Πυλαμάχε πρῶτον. | |
| 12. | SCHOL. HOM. II. ζ. 507. | 49 |
| | Κοιωνύχων ἵππων πρύτανις, Ποσειδάν. | |
| 13. | SCHOL. Ap. Rhod. iii. 106. | 53 |
| | ῥαθινοὺς δ' ἐπέπεμπον ἄκοντας. | |
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IBYCUS

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|----|--|-------|
| 1. | ATHEN. ix. 388 E. | 4 |
| | Δίημ', ὦ φίλε θυμέ, τανύπτερος ὅς ὄκα πορφυρίς. | |
| 2. | PRISCIAN vi. 92. | 10 A |
| | Ὅνομακλυτὸς Ὀρφήν. | |
| 3. | Et. M. 703. 28. | 10 B |
| | Ποικίλα ῥέγματα καὶ καλύπτρας
περόνας τ' ἀναλυσαμένα. | |
| 4. | Et. M. 171. 7. | 12 |
| | Οὐ γὰρ αὔσιον παῖς Τυδέως. | |
| *5 | DIOMED. i. 323 (Keil). | 13-14 |
| | Ἑλένα Μενελαίς,
Ἀλθαία Μελεαγρίς | |
| 6. | HEROD. Cram. An. Ox. i. 255. 7. | 15 |
| | Παρελεῖξτο Καδμίδι κούρῃ | |
| 7. | GALEN. xvii. P. i. 881. | 17 |
| | Πυκινὰς πέμφιγας πτόμενοι | |
| 8. | HEROD. π. μον. λξ. p. 32, 20. | 18 |
| | Οὔτι κατὰ σφετεράν ἐέλδωρ. | |
| 9. | Ib. p. 32, 25. | 19 |
| | Ἐσθλον προδεδεγμένον ἐλδωρ. | |

BERGK

10. *Et. M.* 542, 51.

20

Οὐδὲ Κυάρας ὁ Μηδείων στραταγός.

11. HEROD. π. μον. λξξ. 36. 2.

21

Δαρόν δ' ἄνεω χρόνον ἦστο τάφει πεπαγώς.

12. SCHOL. PIND. *Nem.* i. 1.

22

Παρά χέρσον
λίθινον ἔκλεκτον παλάμαισι βροτῶν·
πρόσθε δέ νιν πεδ' ἀναριτᾶν
ἰχθύες ὠμοφάγοι νέμοντο.¹

13. PORPHYR. *in Ptolem. Harmon. in Vallis.* Opp. T. iii. p. 255. 26

(Τάχα κέν τις ἀνὴρ) Ἕριδος ποτὶ μάργον ἔχων στόμα
ἄντια δῆριν ἐμοὶ κορύσσοι.

14. SCHOL. AR. *Av.* 192.

28

Ποτᾶται δ' ἐν ἄλλοτρίῳ χάει.

15. SCHOL. PIND. *Isth.* viii. 43.

29

Κλάδον Ἐνυαλίου.

ANACREON

1. EUSTH. *Od.* i. 542, 47.

5

Ἄλλ' ὦ τρις κεκορημένε
Σμερδίη.

2. SCHOL. HOM. *Il.* γ. 219.

7

Σὺ γὰρ ἦς ἔμοιγ'
ἀστεμφής.

3. ATHEN. xv. 687 E.

9

. . . Τί λίην πέτεται
συρίγγων κοῦλώτερα
στήθεα χρισάμενος μύρω;

4. *Et. M.* 601. 20.

10

Ὁ δ' ὑψηλὰ νενωμένος.

¹ Conjecturally restored from—Παρά γ. λίθινον τὸν παλάμαις βροτῶν
πρόσθε νιν παῖδα νήριτον κ.τ.λ. It relates to Ortygia.

5. *Et M.* 259. 28. 11
 Πολλὰ δ' ἐρίβρομον
 Δείνυσον.
6. SCHOL. EUR. *Hec.* 361. 12 A
 Οὐτ' ἐμὴν ἀπαλὴν κάσιν.
7. *Et. Flor.* Miller *Misc.* 208. 12 B
 Λευκίππων ἐπὶ δίνεαι.
8. *Ib.* 266. 13 B
 Οὗτος δηῦτε Θαλυσίοις
 τίλλει τοὺς κυανασπίδας.
9. CHRYSIPP. π ἀποφατ. c. 22. 15
 Οὐ δηῦτ' ἔμπεδός εἰμι
 οὐδ' ἀστοῖσι προσηνής.
10. SCHOL. HOM. *Odys.* φ. 71. 16
 Μυθῆται δ' ἀνὰ νῆσον
 Μεγίστη, διέπουσιν
 ἱρὸν ἄστν (Νυμφέων).
11. HEPHAEST. 101. 22
 Σίμαλον εἶδον ἐν χορῷ πηκτίδ' ἔχοντα καλήν.
12. *Ib.* 52. 23
 Ἐκ ποταμοῦ ἑπ' ἀνέρχομαι πάντα φέρουσα λαμπρά.
13. ATHEN. vi. 229 B. 26
 Χεῖρά τ' ἐν ἡγάνῳ βλαεῖν.
14. PRISCIAN. vii. 7. 27
 Ἦλκε καλλιλαμπέτη.
15. HEPHAEST. 96. 30
 Τὸν μυροποιὸν ἡρόμην Στράττιν εἰ κομήσει.
16. SCHOL. PIND. *Isth.* ii. 9. 33
 Οὐδ' ἀργυρέῃ κω τότ' ἔλαμπε πειθώ.
17. ATTIL. *Fortun.* 359 (ed. Gaisfd.). 34
 εἰμι λαβὼν ἐς Ἡρῆς.

BERGK

18. SCHOL. HOM. *Il.* ω. 278. 35
 Ἴπποθόρον δὲ Μυσοί
 εὐρεῖν, μῖζιν ὄνων πρὸς ἵππους.
19. SCHOL. HOM. *Odys.* μ. 313. 36
 Αἰνοπαθῆ πατρίδ' ἐπόψομαι.
20. POLLUX. vii. 172. 37
 . . . Χήλινον ἄγγος . . .
 ἔχον πυθμένεας ἀγρίων σελίνων.
21. HESYCH. v. Ἑρμα. 38
 Ἀσήμεων ὑπὲρ ἐρμάτων φορεῦμαι.
22. APOL. *de Synt.* 238. 40
 Σὲ γάρ φη
 Ταργήλιος ἐμμελέως
 δισκεῖν.
23. ATHEN. x. 430 D. 42
 Καθαρῇ δ' ἐν κελέβῃ πέντε καὶ τρεῖς ἀναχέισθων.
24. *Et. M.* 713. 26. 52
 Σινάμωροι πολεμίζουσι θυρωρῷ.
25. HEPHAEST. 69. 55
 Διονύσου σαῦλαι Βασσαρίδες.
- *26. SCHOL. AESCHYL. *Prom.* 128. 56
 Οὐδ' αἶ μ' ἐάσεις μεθύοντ' οἴκαδ' ἀπελθεῖν.
27. ATHEN. x. 433 F. 57
 Φῖλη γὰρ εἰ ξένοις, ἔασον δέ με διψῶντα πιεῖν.
28. APOL. *Sophist.* 87. 21. 58
 Ἀπὸ δ' ἐξείλετο θεσμὸν μέγαν . . .
29. SCHOL. EUR. *Hec.* 934. 59
 Ἐκδῦσα χιτῶνα δωριάζειν.
30. AMMON. 42, Valck. 60
 Καί μ' ἐπίβωτον κατὰ γείτονας ποιήσεις.
31. SCHOL. HESIOD. *Theog.* 767. 64
 Χθόνιον δ' ἐμαυτὸν ἤρεν.

32. SCHOL. PIND. *Ol.* vii. 5. 66
 . . . Ἀλλὰ πρόπινε
 ῥαδινοῦς, ὃ φίλε, μηρούς.
33. HEPHAEST. 39. 67
 Ἄδυμελές, χαρίεσσα χελιδοῦ.
34. *Ib.* 68
 Μνᾶται δηῦτε φαλακρὸς Ἀλεξίς.
35. *Et. M.* 429. 50. 71
 Οὔτε γὰρ ἡμετέρειον οὔτε καλόν.
- *36. SCHOL. HEPHAEST. p. 163 (ed. 2 Gaisf.). 72 B
 Ἀστερίς, οὔτε σ' ἐγὼ φιλέω οὔτ' Ἀπελλέης.
37. *Et. M.* 433. 44. 73
 Βούλεται ἀπεροπὸς (τις) ἡμῖν εἶναι.
38. JULIAN. *Misopog.* 366 B. 77
 Εὔτε μοι λευκαὶ μελαίναις ἀναμεμίζονται τρίχες.
39. SCHOL. SOPH. *Antig.* 138. 78
 (Ἐν) μελαμφύλλῳ δάφνῃ χλωρᾷ τ' ἐλαίᾳ τανταλίξει.
40. HEROD. *de Barbar.* 193 *post* Ammon. Valcken. 78
 Κοίμισον δ', ὃ Ζεῦ, σόλοιον φθόγγον.
41. SCHOL. HOM. *Il.* p. 542. 79
 Διὸ δέρην ἔκοψε μέσσην, καδ δὲ λῶπος ἐσχίσθη.
42. HEROD. *Cram. An. Ox.* i. 288. 3. 81
 Αἰ δέ μευ φρένες
 ἐκκεκωφέαται.
43. ATHEN. vi. p. 498 C. 82
 Ἐγὼ δ' ἔχων σκύφρον Ἐρξίωνι
 τῷ Λευκολόφου μέστον ἐξέπινον.
44. AMMON. p. 37, ed. Valck. 86
 Καὶ θάλαμος, ἐν τᾷ κεῖνος οὐκ ἔγημεν, ἀλλ' ἐγγάματο.
45. *Et. M.* 523. 4. 87
 Κνίζῃ τις ἤδη καὶ πέπειρα γίνομαι
 σὴν διὰ μαργοσύνην.

BERGK

46. ZONAR. 1512.

88

Κοῦ μοκλὸν ἐν θυρῇσι διζῆσιν βαλὼν
ῥ'συχος καθεύδει.

47. STRABO xiv. 661.

91

Διὰ δεῦτε Καρικευργέος,
ὁχάνοιο χεῖρα τιθέμεναι.

*48. HEPHAEST. 30.

92

Ὅ μὲν θέλων μάχεσθαι,
πάρεστι γάρ, μαχέσθω.

49. PRISC. *de Metr. Terent.* 249, Lind.

93

᾽Ω ῥαννὲ δὴ λίην,
πολλοῖσι γὰρ μέλεις.¹

SIMONIDES

1. PRISCIAN. *de Metr. Com.* 250 Lindem.

1-2

Ἐβόμβησεν θαλάσσας
Ἀποτρέποισι κῆρας.

2. PLUT. *de Discr. Amic. et Adul.* c. 2.

15

Ἴπποτροφία γὰρ οὐ Ζακύνθῳ
ἄλλ' ἀρούραισι πυροφόροις ὅπαδεῖ.

3. SCHOL. AR. *Pac.* 117.

16

. . . Κονία δὲ παρὰ τροχὸν μεταμώνιος ἄρθη.

4. PLUT. *de Virtut. Mor.* c. 6.

17

Μὴ βάλη φοίνικας ἐκ χειρῶν ἱμάντας.

5. ATHEN. xi. 490 F.

18

Δίδωτι δ' εὖ τιν' Ἑρμᾶς ἐναγώνιος,
Μαιάδος οὐρέας ἐλικοβλεφάρου παῖς·
ἔτικτε δ' Ἀτλας τάν γ' ἔξοχον εἶδος
ἐπταῖς ἰοπλοκάμων φιλᾶν θυγατρῶν, ταῖς καλέονται
Πελειάδες οὐράνιαι.²

¹ Conjecturally restored by Bergk from ὁρᾶν ἀεὶ μὲν κ.τ.λ.

² The first part of this passage especially is in a very rough state, and is restored partly with the assistance of Schol. Pind. *Nem.* ii. 16.

- *6. PLUT. *Praec. Rei pub. Ger.* c. 2.

Λευκάς καθύπερθε γαλάνας
εὐπρόσωποί σφας παράϊξαν ἔρωτες ναίας
κλαῖδος χαραξιπόντου δαιμονίαν ἐς ὕβριν.¹

- *7. ARISTOT. *Rhet.* iii. 8.

20 B

Δαλογενές, εἴτε Λυκίαν . . .
χρυσεοκόμας Ἑκατε, παῖ Διός.

8. PLUT. *de Pyth. Orac.* c. 17.

44

Ἐνθα χερνίβεσσιν ἀρύεται
Μοισᾶν καλλικόμων ὑπένερθεν ἀγνὸν ὕδωρ.

9. *Ib.*

45

Ἀγνὰ ἐπίσκοπε Κλειοῖ, χερνίβων πολύλιστον
(ἄτ') ἀρούντεσσι νᾶμα χρυσόπεπλου (Μναμοσύνας)
(εἰ ὧδες) ἱεῖς ἀμβροσίων ἐκ μυχῶν ἐραννὸν ὕδωρ.²

10. SCHOL. EURIP. *Med.* 20.

48

Ὁ δ' ἔκετ' ἐς Κόρινθον, οἱ Μαγνησίαν
ναῖεν, ἀλόχου δὲ Κολχίδος
σύνθρονος ἄστεος Αεχαίου τ' ἄνασσεν.

11. SCHOL. HOM. *Il.* x. 252.

49

Καὶ σὲ μέν, εἵκοσι παίδων μᾶτερ, ἴλαθι.

12. SCHOL. PIND. *Ol.* xiii. 78.

50

Κορινθίοις δ' οὐ μανίει, οὐδὲ Δαναοί.

13. PLUT. *Vit. Thesm.* c. 17.

54

. . . Φοινίκεον ἴστιον ὕγρῳ
πεφυρμένον πρὶνὸς ἀνθι . . . ἐριθάλλου.

14. SCHOL. SOPH. *Aj.* 740.

55

Βιότου κέ σε μᾶλλον ὦνασα πρότερος ἐλθών.

¹ I have considered the passage too doubtful for insertion in the text. Schneidewin in l. 2 *seq.* has εὐπρόσωπος σφὰς παρακνίξας γέλως ναίαις κλάδεσσ' ἀράξει πόντου κ.τ.λ.

² The words in brackets are inserted by Bergk, who has remodelled the whole passage, which is hopelessly corrupt in Plutarch.

15. HEROD. π. μον. λξξ. 12, 18. 59
 Τοῦτο γὰρ μάλιστα φῆρ ἔστυγε πύρ.
16. PLUT. *An. Sen. resp. sit ger.* c. 1. 63
 Ἐσχατον δύεται κατὰ γᾶς.
17. PLUT. *Discrim. Amic. et Adul.* c. 24. 64
 Παρὰ χρυσὸν ἀκήραντον ἐφθόν
 οὐλομόλυβδος ἐών.
18. PLUT. *de Util. Ex host. Cap.* c. 10. 68
 Ἐπεὶ
 πάσαις κορυδαλλίσι χρή λόφον ἐγγενέσθαι.
19. ATHEN. xiii. 604 B. 72
 Πορφυρέου
 ἀπὸ στόματος ἰεῖσα φωνὰν παρθένος.
20. SCHOL. PIND. *Ol.* ix. 74. 75
 Κούρων δ' ἐξελέγχει νέος
 οἶνος οὐ τὸ πέρυσι δῶρον
 ἀμπέλου· ὁ δὲ μῦθος κενεόφρων.
21. THEODOR. *Metoch.* 90. 77
 Μόνος ἄλιος ἐν οὐρανῷ.
22. SCHOL. HOM. *Il.* φ. 127. 78
 Εἶς' ἄλα στίζοισα πνοιά.
23. SCHOL. HOM. *Il.* β. 2. 79
 Οὔτος δέ τοι ἥδυμον ὕπνον ἔχων.
24. CRAM. *An. Par.* iv. 186. 33. 80 A
 Ἐνα δ' οἶον ἐνεικε θεὰ μέγαν εἰς δίφρον.
25. ATHEN. ix. 374 D. 80 B
 Ἀμερόφρων' ἀλέκτωρ.

TIMOCREON

BERGK

6

HEPHAEST. 71.

Σικελὸς κομψὸς ἀνὴρ
ποτὶ τὰν ματέρ' ἔφα.

CORINNA

1. HEROD. π. μον. λέξ. 11. 8. 1
Τοῦ δέ, μάχαρ Κρονίδα, τοῦ Ποτειδάωνος, ἀναξ Βοιωτέ.
2. APOL. *de Pron.* 365 B. 4
Οὐ γὰρ τὴν ὁ φθονερός δαίμων.
3. *Ib.* 379 B. 6
Οὐμὲς δὲ κομισθέντες.
- *4. PRISCIAN. i. 36. 8
Καλλιχόρῳ χθονός
Οὐρίας θούγατερ.
5. APOL. *de Pron.* 325 A. 10
Ἰώνει δ' εἰρώων ἀρετάς
χειρωιάδων (αἰδῶ).
6. *Ib.* 355 C. 11
Περὶ τεοῦς Ἑρμῆς ποτ' Ἀρευα πουκτεῦι.
7. THEODOS. *ap.* Dindorf *ad* Aristoph. Schol. T. iii. p. 418. 12
Λάδοντος δονακοτρόφῳ.
8. HEPHAEST. 108. 13
Κὴ πεντήκοντ' οὐψιβίας.
9. *Ib.* 106. 14-18
Δώρατος ὥστ' ἐφ' ἵππῳ.
Κάρτα μὲν βριμάμενοι.
Πόλιν δ' ἐπράθομεν, προφανείς.
Γλουκοῦ δεῖ τις αἰδῶν
Πελέκεσσι δονεῖτη.
10. APOL. *de Pron.* 396 B. 19
(Εὐωνυμίας)
πῆδα Φὸν θέλωσα φίλης
ἀγκάλης ἐλέσθη.

BERGK

20

11. HEPHAEST. 106.

Κλία γέροντ' αἰσομένηα
 Ταναγρίδῃσσι λευκοπέπλυσ'
 μέγα δ' ἐμίγς γέγασε πόλις
 λιγυροκωτίλης ἐνόπη.¹

12. APOL. *de Pron.* 382 B.

22

Τὸ δέ τις οὐμίῳν ἀκουσάτω.

13. SCHOL. HOM. *Il.* β. 498.

23

Θέσπια καλλιγένεθλε, φιλόξενε, μουσοφίλῃτε.

*14. APOL. *de Pron.* 356 A.

24

Τεῦς γὰρ ὁ κλᾶρος.

*15. *Ib.* 381 C.

25

Ἀμῶν δόμων.

*16. HEROD. *Cram. An. Ox.* i. 172. 14.

26

Ἐσσάρχι πτολέμῳ.

BACCHYLIDES

1. SCHOL. PIND. *Ol.* i. Argum.

6

Ξανθούτριχα μὲν Φερένικον
 Ἀλφεὺν παρ' εὐρυδίναν πῶλον ἀλλοδρόμον
 εἶδε νικάσαντα.

2. APOL. *de Pron.* 368 A.

8

Προσφωνεῖτέ νιν ἐπὶ νίκαις.

3. HEPHAEST. 130.

25

Ἦ καλὸς Θεόκριτος· οὐ μόνος ἀνθρώπων ἐρῶς·

4. *Ib.*

26

Σὺ δ' ἐν χιτῶνι μούνῳ
 παρὰ τὴν φίλην γυναῖκα φεύγεις.

5. *Ib.* 76.

31

Ἦ Περὶ κλείτε, τᾶλλ' ἀγνοήσῃν μὲν οὐ σ' ἔλπομαι.

¹ Conjecturally restored by the commentators.

- | | | |
|-----|---|----|
| 6. | PLUT. <i>vit. Num.</i> c. 4. | 37 |
| | Εἰ δὲ λέγει τις ἄλλως, πλατεῖα κέλευθος. | |
| 7. | <i>Et. M.</i> 296. 1. | 38 |
| | Μελαγκευθὲς εἶδωλον ἀνδρὸς Ἰθακησίου. | |
| 8. | ATHEN. i. 20 D. | 39 |
| | Τὰν ἀχρείμαντὸν τε Μέμφιν καὶ δονακώδεα Νεῖλον. | |
| 9. | SCHOL. PIND. <i>Ol.</i> xi. 83. | 41 |
| | Ποσειδάνιον ὡς Μαντινεῖς τριόδοντα
χαλκοδαϊδάλοισιν ἐν ἀσπίσι φορεῦντες. | |
| 10. | IOANN. SICEL. Walz. vi. 241. | 42 |
| | Ἀβρότῃτι ξυνέασιν Ἰώνων βασιλῆες. | |
| 11. | PRISC. <i>Metr. Terent.</i> p. 251 (Lind.). | 43 |
| | Χρυσὸν βροτῶν γνώμασι μανύει καθαρὸν. | |
| 12. | <i>Et. M.</i> 676. 25. | 45 |
| | Πλήμμυριν πόντου φυγών. | |
| 13. | HEROD. <i>Cram. An. Ox.</i> i. 65. 22. | 46 |
| | Δυσμενέων δ' αἰδός. | |
| 14. | CLEM. AL. <i>Strom.</i> v. 715. | 34 |
| | Οἱ μὲν ἀδμᾶτες ἀεικελιᾶν εἰσι νόσων καὶ ἀνατοι,
οὐδὲν ἀνθρώποις ἱκελοι. ¹ | |
| 15. | CLEM. AL. <i>Praedag.</i> iii. 310. | 35 |
| | Οὐ γὰρ ὑπόκλοπον φορεῖ
βροτοῖσι φωνάεντα λόγον σοφία. ¹ | |

POPULAR SONGS

- | | | |
|----|--|---|
| 1. | ATHEN. xiv. 636 D. | 3 |
| | Ἄρτεμι σοί μέ τι φρὴν ἐφίμερον
ὕμνον υεναί τε ὄθεν
.....
Αἰ δὲ σίονθ' ἅμα χρυσοφάεννα
κρέμβαλα χαλκοπάραχα χερσίν. | |

¹ Conjecturally restored from a corrupt text.

BERGK

2. ATHEN. xiv. 622 B. 7
 (Ἀνάγετε πάντες) ἀνάγετ' εὐρυχωρίαν
 τῷ θεῷ ποιεῖτε·
 ἐθέλει γὰρ ὁ θεὸς ὀρθὸς ἐσφιδωμένος
 διὰ μέσου βαδίζειν.
3. PROCLUS *in Hes. Op.* 389. 9
 Πάριθι, κόρη, γέφυραν·
 ὅσον οὐπω τρεῖς πολέουσιν.
4. ORIGENES (Hippolyt.) *adv. Haeret.* p. 115. 10
 Ἱερὸν ἔτεκε πότνια κοῦρον
 Βριμῶ βριμόν.
5. HERACLIT. *Alleg. Hom.* c. 6. 12
 Ἥλιος Ἀπόλλων, ὁ δέ γ' Ἀπόλλων ἥλιος.
6. ATHEN. iii. 109 F. 13
 Ἀχαϊνὴν στέατος ἔμπλεων τραχόν.
7. HESYCH. v. ἔξαγω χ. τ. 22 B
 Ἐξάγω χολὸν τραγίσκον.
8. PLUT. *Quaest. Graec.* c. 35. 23
 Ἴωμεν εἰς Ἀθήνας.
9. HORAPOLLO *Hierogl.* i. 8. 25
 Ἐκκόρει, κόρη κορώνη.
10. ATHEN. xv. 697 B. 27
 ὦ τί πάσχεις, μὴ προδοῖς ἄμμ', ἱκετεύω·
 πρὶν καὶ μολὲν κεῖνον, ἀνίστω·
 μὴ κακὸν σέ μέγα ποιήσης κήμὲ τήν δειλάκραν·
 ἀμέρα καὶ δὴ τὸ φῶς ζὰ τᾶς θυρίδος οὐκ ὀρής;
11. PAUSAN. iv. 16. 6. 28
 Ἔς τε μέσον πεδῖον Στενυκλήριον, ἔς τ' ὄρος ἄκρον
 εἶπετ' Ἀριστομένης τοῖς Λακεδαιμονίοις.¹

¹ Although in Elegiac metre, I have inserted this couplet, since Pausanias distinctly describes as a song ᾄσμα τὸ καὶ ἐς ἡμᾶς ἔτι ἀδόμενον. There follow in Bergk's edition a series of riddles or the like (29-40), chiefly in Iambic metre, which hardly come under the heading of 'Melic poetry'.

12. PLUT. *Amator.* c. 17.

44

ὦ παῖδες ὅσοι Χαρίτων τε καὶ πατέρων λάχετ' ἐσθλῶν,
 μὴ φθονεῖθ' ὥρας ἀγαθοῖσιν ὁμιλίαν·
 σὺν γὰρ ἀνδρείῃ καὶ ὁ λυσιμελὴς ἔρως ἐπὶ
 Χαλκιδέων θάλλει πύλεσιν.

ANONYMOUS AND MISCELLANEOUS

1. On a Vase.

30 A

Μοῖσά μοι, ἀμφὶ Σκάμανδρον εὐρρων ἄρχου·
 αἰεῖδεν.

2. *Et. M.* 48. 39.

30 B

Χειρῶν ἡδὲ ποδῶν ἀκινάγματα.

3. PRISCIAN i. 20.

32

Ὀψόμενος Φελέναν ἐλικώπιδα.

4. *Id.* 21.

32

Νέστορα δέ *F*ω παιδός.

5. *Id.* 22.

33 A

Ἄμεις δ' εἰράναν, τὲ δέ, τάρροθε Μῶσα λίγεια.

6. APOL. *de Pron.* 356 B.

33 B

Αἰνοδρυφῆς δὲ τάλαινα τεοῦ κατά τυμβοχόγησα.

7. *Id. de Synt.* p. 335.

35, 35, 36, 37 A, B

Κὼ τοξότας Ἡρακλῆς.

Κάλλιστ' ὑπαυλέν.

Κὰ μεγασθενῆς Ἀσαναία.

Μελάμποδά τ' Ἀρπόλυκόν τε

Ἄρχειμεν γὰρ κώθρασίων.

8. *Et. M.* 579. 19.

38

Μενάλας τε κἀγαμέμνων.

9. ATHEN. xi. 781 D.

40

Ἄ δ' ὑποδεξαμένα θαήσατο.
 χρύσειον αἶψα ποτήριον. . .

BERGK

10. APOI., *de Pron.* 318.

41

Μῆτ' ἐμῷ αὐτάς
Μήτε κασιγνήτων πόδας ὠκέας
τρύσσης.

11. *Ib.* 328 B.

42-3 A

Καὶ τὸ Διὸς θύγατερ μεγάλῳσθενες.
Καί τὸ φίλιππον ἔδηκεν.

12. HESYCH. Ἐνετίδας.

43 B

Ἐνετίδας πῶλως στεφανηφόρος.

13. SCHOL. HOM. *II.* π. 52.

44

Ἄλλ' ἅ πολυνεικῆς
δὲ Ἐλένα.

14. HEPHAEST. p. 25.

45

Ἄγ' αὐτ' ἐς οἶκον τὸν Κλησίππῳ.

15. *Ib.*

46 A

Εἴμ' ὦτ' ἀπ' ὑσσάκῳ λυθεῖσα.

16. *Et. Flor.* Miller *Misc.* 263.

46 B

Ἄρταμι, ρύττειρα τόξων.

17. *Et. M.* 420. 40.

47 B

Ἄδον φίλον, ὅς κεν ἄδῃσιν.

18. *Ib.* 417. 12.

48-9

Ἄχι Δίχρα μέγα σᾶμα·
Ἄχι ὁ κλεινός
Ἀμφιτρυωνίδας.

19. *Et. Gud.* 308. 26.

50

Καύκων θ' ἔλικος βόας.

20. HEPHAEST. 81.

51

Τοιοῦτος εἰς Θήβας πάϊς ἀρμάτεσσ' ὀχήμενος.

21. *Ib.*

52

Μᾶλιν μὲν ἔννη λεπτὸν ἔχουσ' ἐπ' ἀτράκτῳ λίνον.

22. APOL. *de Adv.* Bekk. *An.* ii. 573. 57
 Ὅψι γὰρ ἄρξατο.
23. *Id. de Pron.* p. 383 B. 58
 Ἀλλά τις ἄμμι δαίμων.
24. HEROD. *Cram. An. Ox.* iii. 239. 28. 59
 Παῖς ὁ χῶρος.
25. HEROD. *Cram. An. Ox.* i. 63. 29. 60
 Καὶ κατ' ἰψῆλων ὕρέων.
26. *Ib.* 327. 3. 61
 Ἀλλ' ὃ πάντ' ἐπόρεις Ἀλιε.
27. *Ib.* 208. 13. 63
 Ἰδρωῖς ἀμφοτέρα.
28. HESYCH. Πασσύριον. 64
 Τὸ πασσύριον ἡμῶν ἀπάντων γένος.
29. *Et. M.* 574. 65. 65
 Κλαῖην δάκρυσιν.
30. *Et. M.* 587. 12. 66
 Αἰτιάο τὰ μέτερρα.
31. APOL. *de Adv.* Bekk. *An.* ii. 563. 67
 Ὅ δ' ἐξύπισθα κασταθείς.
32. *Et. M.* 702. 41. 68
 Παρὰ δέ σφι κόραι λευκάσπιδες.
33. HEPHAEST. p. 50. 69, 70, 71
 Ἴστοπόνοι μείρακες.
 Οὐδὲ λεόντων σθένος, οὐδὲ τροφαί.
 Αἱ Κυθερήας ἐπιπνεῖτ' ὄργια λευκωλένου.
34. *Et. M.* 635. 22. 72
 Ὡς πὸς ἔχει μαινομένοισιν.
35. *Et. Flor.* Miller *Misc.* 249. 73
 Πάντες φαυροτέροις πόκτοις φέρον.
36. HESYCH. Τῷδε. 74
 Τυτῖδ' ἂν κολάναν Τυνδαριδᾶν.

BERGK

37. *Et. M.* 199. 52.

75

Πέθεν δ'
ὠλκός εὐπετές ἔβλης;

38. HEROD. Cram. *An. Ox.* i. 413. 12.

76

Ναρκίσσου τρενώτερου.

39. *Et. M.* 225. 8.

77

Γέλαν δ' ἀθάνατοι θεοί.

40. HEROD. Cram. *An. Ox.* iii. 237. 23.

78

Ἐπὶ δ' ἔαχε
Ζηνὸς ὑψερεφῆς δόμος
ζαχρειές.

41. HESYCH. ὁμ. κάσιν.

79 B

Ὅμοπαιδὰ κάσιν Κασάνδρας.

42. HESYCH. Εὐσελ.

79 C

Εὐσέλανον δῖον οἶκον.

43. ATHEN. xiv. 633 A.

80-1

Γλυκυτάτων πρύτανιν ὕμνων.

Μέλεα μελιπτέρωτα Μωσᾶν.

44. HEROD. Cram. *An. Ox.* iii. 237. 26.

82 A B

Κλυθί μοι Ζανός τε κούρη
Ζανί τ' ἐλευθερίῳ.

45. *Et Flor.* Miller *Misc.* 142.

83 A

Βαίῳ δ' ἐν αἰῶνι βροτῶν.

46. *Et. M.* 230. 58.

83 B

Τὰς Ῥαθάμανθους πιμπλεῖς βίαν.

47. ORIGENES *adv. Haeret.* v. p. 96, ed. Miller.

84

Ἄνθρωπον (ὥς) ἀνδῶκε γαῖα πρῶτα ἐνεγκαμένα καλὸν
γέρας

. . . τὸ δ' ἐξευρεῖν χαλεπὸν,

εἴτε Βοιωτοῖσιν Ἀλαλκομένευσ λίμνας ὑπὲρ Καφισίδος

πρῶτος ἀνθρώπων ἄνεσχεν,

5 εἴτε Κουρῆτες ἔσαν γένος Ἰδαῖοι θεῶν,

- ἡ Φρύγιοι Κορύβαντες,
 οὓς Ἄλιος πρώτους ἐπέιδεν δενδροφυεῖς ἀναβλαστόντας,
 εἴτ' Ἀρκαδία προσελαναῖον Πελασγόν,
 ἡ Ῥαρίας Δίαυλον οἰκιστῆρ' Ἐλευσις,
 10 ἡ καλλιπαιδα Ἀἴμνος ἀρρήτων ἐτέκνωσε Κάβειρον ὀργίων,
 εἴτε Πελλάννα Φλεγρχῖον Ἀλκυονῆα Γιγάντων πρεσβύτατον

. . . φαντὶ δὲ πρωτόγονον Γαράμαντα
 Αἰβυες αὐχμηρῶν πεδίῳ ἀναδύντα γλυκείας
 Διὸς ἀπάρξασθαι βαλᾶνου.

- Νεῖλος δὲ . . .
 15 σαρκούμεν' ὑγρᾷ θερμότητι ζωὰ σώματ' ἀνδιδοῖ.

48. From a chart found in Egypt. See Egger *Act. Acad.*
 Paris, 1877, and Blass *Rhein. Mus.* xxxii. 450. 85

XXXII 450¹

- Ἔμνον ὦν
 κλύετε πέμπω δέ νιν
 ὡς σέ, Κλ(ει)θέμιος παῖ,
 Ἀπόλλωνι μὲν θεῶν,
 5 ἄταρ ἀνδρῶν Ἐγχεράτει
 παιδὶ Πυθαγέλῳ
 στεφάνωμα δαιτυλυτόν
 πόλιν ἐς Ὀρχομενῷ διώξ-
 -ιππον· ἔνθα ποτέ
 10 ἄς δι' Εὐρυνόμα Χαρίτας
 θαλασσίας ἔτικτεν,
 ἔτραφον τὸ δὲ παρθένος
 ἄεισ' ἀγλαὸν μέλος
 παρθενηγίας ὁπὸς εὐηράτω
 στόματι πέραναν.

49. ATHEN. v. 217 C.

86 A

(Μηδὲ) πᾶν ἔττι κ' ἐπ' ἀκαιρίμαν
 γλῶσσαν ἔπος ἔλθῃ κελαδεῖν.

¹ The fragment in the original is in a most mutilated condition, and Bergk's text, as above, rests for the most part on conjectural restorations.

50. SCHOL. ARISTOT. iv. p. 26 B, 35. 88
'Αφροδίτας ἄλοκα τέμνων καὶ Χαρίτων ἀνάμεστος.
51. PLUT. *an. Seni sit ger. Resp.* 12. 91
'Οτε Τυνδαριδᾶν ἀδελφῶν ἄλιον ναύταν πόθος
βάλλει.
52. *Id. de Occ. Viv.* c. 6. 92
Νυκτὸς αἰδνᾶς ἀεργηλοῖτο θ' ὕπνου κοίρανον.
53. *Id. Non. pos. suav. viv.* c. 13. 93
Εὐρύοπα κέλαδον ἀκροσφύων ἀγνύμενον διὰ στομάτιων.
54. *Id. adv. Stoic.* 19. 94
Οὐ ψάμμος ἢ κόνις ἢ πτερὰ ποικιλοθρόων οἰωνᾶν
τόσσον ἂν χεύαιτ' ἀριθμόν.
55. SCHOL. PIND. *Nem.* vi. 85. 95
Δίπτυχοι γὰρ ὀδύνηι νιν ἔρεικον Ἀχιλλεῖου δόρατος.
56. PLUT. *de Saint. Praec.* c. 13. 100
Πρὸ χεῖματος ὥστ' ἀνὰ ποντίαν ἄκραν
Βορέα πνέοντος.
57. AR. *Nub.* 966. 102
Τηλέπορόν τι βόαμα λύρας.
58. BACCHIUS *Introd. Mus.* p. 25. 103
'Ο τὸν πίτυος στέφανον.
59. HEROD. *Cram. An. Ox.* i. 171. 33. 105
Πολύμνια παντερπῆς κόρα.
60. CHRYSIP. π. κποφατ. c. 24. 106
Οὐκ εἶδον ἀνεμωκέα κόραν.
61. HEPHAEST. p. 75. 107
Θυμελικὴν ἔθι μόκαρ φιλοφρόνως εἰς ἔριν
62. DION. HAL. *de Comp. Verb.* c. 17. 108
Βρόμιε, δορατοφόρ', ἐνυάλιε, πολεμοκέλαδε, πάτερ Ἄρη.
63. *Ib.* 109
Ἰακχε θρίαμβε, σὺ τῶνδε χοραγέ.

64. DION. HAL. *de Comp. Verb.* c. 17. 110
Σοί, Φοῖβε, Μούσαις τε σύμβωμον.
65. *Ib.* 111
Κέχυται πόλις ὑψίπυλος κατὰ γᾶν,
66. *Ib.* 112
Λέγε δὲ σὺ κατὰ πόδα νεόχυτα μέλεα.
67. SCHOL. HEPHAEST. p. 157. 113
Ἴθι μόλε ταχύποδος ἐπὶ δέμας ἐλάφου.
68. MARIUS PLOT. 264. 114
Ξεῖνε, τὸν Ἀρχεμόρου τάφον.
69. *Id.* 294. 115 A
Ἴθι μᾶτερ μεγάληα,
70. PLOTIUS 293. 115 B
Ἑλικοπέταλε, καλλικέλαδε, φιλοχορευτὰ (Βάκχε).
71. DION. HAL. *de Comp.* c. 17. 117
Οἱ δ' ἐπείγοντο πλωταῖς ἀπήναισι χαλκεμβόλοις.
72. *Ib.* c. 25. 118
Κρησίοις ἐν ῥυθμοῖς παῖδα μέλψωμεν.
73. MAR. PLOT. p. 259. 119
Ἴλιον ἄμφ' Ἑλένη πεπυρωμένον ὤλετο.
74. *Id.* p. 273. 120
Ὁ Πίθιος μεσομφάλοις θεὸς παρ' ἐσχάrais.
75. HEPHAEST. 68. 121
Γαλλαὶ μητρὸς ὀρείης φιλόθυρσοι δρομάδες,
αἷς ἔντεα παταγεῖται καὶ χάλκεα κρόταλα.
76. HEROD. π. διχρ. in Cram. *An.* iii. p. 283. 5. 122
Κλάδα χρυσεόκαρπον.
77. Cod. v. *ap.* Gaisfd. ad HESIOD. *Op.* v. 664. 123
Καὶ τὰν ἀκόρεστον αὐάταν.
78. ARISTOT. *Rhet.* iii. 14. 124
Διὰ σὲ καὶ τεὰ δῶρ' εἶτε σκυῖλα.
79. PLUT. *de Prim. Frig.* c. 17. 251
Εὐθύς ἀνέπλησεν ἀεροβάταν μέγαν οἶκον ἀνέμων.

BERGK

80. PLUT. *Non poss. suav. viv. c. 23.* 133
 Ἐπερχόμενόν τε μαλάζοντες βιατάν
 πόντον ὠκείας τ' ἀνέμων ῥίπας.
81. APOLLON. TYAN. *Ep. 83, p. 55* (Kayser). 142
 Ὀδεύει μοῖρα πρὸς τέλος ἀνδρῶν,
 οὔτε τὰν πρῶταν λελόγχασι τίμαν.
82. PLUT. *ap. Stob. Ecl. Phys. i. 5, 19.* 143
 Χῶπερ μόνον ὀφρῦσι νεύσῃ,
 καρτερεῖ τούτῳ κέκλωστ' ἀνάγκη.

DITHYRAMBIC POETS

1. PLAT. *Charmid. 155 D.* p. 564

CYDIAS

Εὐλαβεῦ δὲ μὴ κατέναντα λέοντος
 νεβρὸς ἐλθὼν μοῖραν αἰρεῖσθαι κρεῶν.

2. ATHEN. xiv. 651 F. p. 589

MELANIPPIDES—DANAIDS

Οὐ γὰρ ἀνθρώπων φόρευν μορφὰν ἐνεῖδος,
 οὐ δίαίταν τὰν γυναικείαν ἔχον,
 ἀλλ' ἐν ἀρμάτεσσι διφρούχοις ἐγυμνάζοντ' ἂν εἰ,
 δι' ἄλσεα πολλὰκι θήραιοι φρένα τερπόμεναι, 4
 ἤθ' ἱερόδακρυ λίβανον εὐώδεις τε φοίνικας κασίαν τεματεῦσαι,
 τέρενα Σύρια σπέρματα.¹

3. STOB. *Eclog. Phys. i. 41. 50.* p. 590

Id. PERSEPHONE

Καλεῖται δ' εἵνεκ' ἐν κόλποισι γαίας
 ἄχε' εἰσιν προχέων
 Ἀχέρων.²

4. ATHEN. ii. 35 A. p. 591

Ἐπώνυμον, δέσποτ' οἶνον Οἰνέος.

5. PLUT. *Erot. c. 15.*

(Ἐρω)ς Γλυκὺ γὰρ θέρος ἀνδρὸς ὑποσπείρων πραπίδεςσι
 πόθον.

¹ This passage has undergone very considerable alterations at the hands of Bergk and other commentators.

² Restored conjecturally from a corrupt text.

6.

PHILOXENUS

Δειπνον.

(a) ATHEN. xv. 685 D.

Κατὰ χειρὸς δ'

ἤλυθ' ὕδωρ· ἀπαλὸς παιδίσκος ἐν ἀργυρέῃ προχόῳ φέρων ἐπέ-
χευεν·εἴτ' ἔφερε στέφανον λεπτᾶς ἀπὸ μυρτίδος εὐγνήτων κλαδέων
δισύναπτον.

(b) ATHEN. iv. 146 F.

Εἰς δ' ἔφερον διπλοὶ παῖδες λιπαρῶπα τράπεζαν
ἄμμ', ἕτεροι δ' ἐτέραν, ἄλλοι δ' ἐτέραν μέχροι οὐ πλήρωσαν
οἶκον.ταὶ δὲ πρὸς ὑφιλύχνους ἔστιλβον αὐγάς
εὐστέφανοι λεκάναις παροψίσι τ' ὀξυβάφων πλήρεις σὺν τε
χλιδῶσαι5 παντοδαποῖσι τέχναις εὐρήμασι πρὸς βιοτάν, ψυχᾶς δελεα-
σματίοισι.

. . . πάρφερον ἐν κανέοις μάζας χιονόχρους, ἄλλοι δ' . . .

(τοῖς δ') ἐπὶ πρῶτα παρῆλθ' οὐ κῆκκαβος, ὦ φιλότας, ἀλλ'
ἄλλοπλατεῖς τὸ μέγιστονπάντ' ἔπαθεν λιπαρόν τ' ἐς ἐγγέλεά τινες ἄριστον,
γογγροιστοιωνητέμων πλήρες θεοστερπές· ἐπ' αὐτῷ δ'

10 ἄλλο παρῆλθε τόσον, βᾶτις δ' ἐνέης ισόκυκλος.

μικρὰ δὲ κακκάβι' ἦς, ἔχοντα τὸ μὲν γαλέου τι
ναρκίον ἄλλο, . . .παρῆς ἕτερον πίων ἀπὸ τευθιάδων καὶ σηπιοπουλυποδείων
(τῶν) ἀπαλοπλοκάμων· θερμὸς μετὰ ταῦτα παρῆλθεν

15 ἰσοτράπεζος ὅλος νήστις συνόδων . . .

πυρὸς ἔπειτα βαθμοὺς ἀτμίζων· ἐπὶ τῷ δ' ἐπίπασται
τευθίδες, ὦ φίλε, κῆξανθισμέναι καρῖδες αἱ κυφαὶ παρῆλθον,
θρυμματίδες δ' ἐπὶ ταύταις εὐπέταλοι χλωραὶ θ' ἄδυ-
φάρυγγες . . .πύρνων τε στεγαναὶ φυσταὶ μεγάθος κακὰ κακκάβου γλυκύου
ῥῆξις . . .

20 ὁμφαλὸς θοίνας καλεῖται παρὰ γ' ἐμὴν καὶ τίν, σάφ' οἶδα.

ὕστατα ναὶ μὰ θεοὺς ὑπερμέγεθές τι δέμας θύννου μόλεν
ὅπτὸν ἐκείθεν,

- θερμοῦ, ὅθι γλυφάνοις τετμημένον εὐθύς ἐβάφθη·
 τοῦ δ' ὑπογαστριδίοις διανεκέως ἐπαμύνειν
 εἴπερ ἐμὶν τε μέλοι καὶ τίν, μάλα κεν κεχαροίμεθ'.
- 25 ἄλλ' ὅθεν ἐλλίπομεν, θοίνα παρέης, ὅτ' ἐπαλλάξαι δύναται
 ἐπικρατέως ἔγωγ' ἔτι, κοῦ κε λέγοι τις.
 πάντα παρῆς ἐτύμως ἄμμιν· παρέπαισε δὲ θερμόν
 σπλάγχχον, ἔπειτα δὲ νῆστις
 δέλφακος οἰκετικᾶς καὶ νῶτος ἐσῆλθε καὶ ὀσφύς καὶ
 μινυρίγματα θερμά·
 καὶ κεφάλαιον ὅλον διάπτυχες ἐφθὸν ἀπερπευθηνὸς
 ἄλκετοτρόφου πνικτᾶς ἐρίφου παρέθηκεν.
- 30 εἴτα διεφθ' ἀχροκώλια, σκελίδας τε μετ' αὐτῶν
 λευκοφορινοχρόους, ρύγχη, κεφάλαια, πόδας τε, χναυμάτιόν τε
 σεσιλπιωμένον.
 ἐφθ' ἄ τ' ἔπειτα κρέ' ὀπτά τ' ἄλλ' ἐρίφων τε καὶ ἄρνων·
 ἀθυπέρωμα καρὸς χορδὰ γλυκίστα,
 μίξεριφαρνογενῆς, ἄν δ' ἠ φιλέοντι θεοί· τούτων(σὺ μὲν), ὦ φίλο-
 τας ἐσθιοὺς κε· λαγῶα δ' ἔπειτ' ἀλκετρυόνων τε νεοσσοί,
- 35 περδίκων φασέων τε χύδαν ἤδη παρεβάλλετο θερμὰ πολλὰ . . .
 καὶ μαλακοπτυχέων ἄρτων· ὁμοσύζυγα δὲ ξανθὸν τ' ἐπεισ-
 ῆλθεν μέλι καὶ γάλα σύμπακτον τό κε τυρὸν ἅπας τις
 ἤμεν ἔφασχ' ἀπαλόν, κήγῶν ἐφάμην· ὅτε δ' ἤδη
 βρώτους ἤδ' ἐ ποτᾶτος ἐς κόρον ἤμεν ἐταῖροι,
 τῆνα μὲν ἐξαπάειρον διμῶες, ἔπειτα δὲ παῖδες νίπτρ' ἔδοσαν
 κατὰ χειρῶν,
- 40 σμήμασιν ἱρινομίκοις χλιεροθαλπὲς ὕδωρ ἐπεγχεόντες
 τόσσον ὅσον (τις) ἔχρηζ', ἐκτρίμματά τε . . . λαμπρὰ
 σινδονυφῆ, δίδοσαν (δὲ) χρίματα τ'· ἀμβροσίοδμα καὶ
 στεφάνους ἰοθαλάεας.

(c) ATHEN. xiv. 642 F.

- Τὰς δὲ δὴ πρόσθεν μολούσας . . . λιπαραυγεῖς,
 πορθυμίδας πολλῶν ἀγαθῶν πάλιν εἷσπερον γεμούσας,
 τὰς ἐφήμεροι καλέοντι τραπέζας (δευτέρας),
 ἀθάνατοι δὲ τ' Ἀμαλθείας κέρας.
- 5 ταῖσι δ' ἐν μέσαις καθιδρύθη μέγα χάριμα βροτοῖς λευκὸς
 μυελὸς γλυκερός, λεπτοῖς ἀράχνας ἐναλιγκίοισι πέπλοις.
 συγκαλύπτων ὅψιν αἰσχύνας ὑπο, μὴ κατίδη τις
 μαλογενὲς πῶῦ λιπόντ' ἀνάγκαις

ξηρόν ἐν ξηραΐς Ἀρισταίου παλιρρύτοισι παγαῖς·
τῷ δ' ὄνομ' ἦς ἄμυλος· χερσὶν δ' ἐπέθεντο στόμιον
μαλεραῖς

10 . . . τὰν δεξαμέναν ὅ τι κα διδῷ τις· ἃ Ζᾶνος
καλεῦντι

τρώγματ'· ἔπειτ' ἐπένειμεν ἐγκατακνηχομιγῆς πεφρυγμένον
πυρβρομολευκερεβινθοξάνθωμ'· ἔκκριτον ἄδῳ
βρωῖμα τὸ παγκατάμικτον· ἀμπυρικηροῖδηστίχας παρεγίνετο
τούτοις

σταιτινοκογχομαγῆς χῶ ψαιστελαιοξανθεπιπαγκαταπίρωτος
χοιρίνας.

15 ἄδεα δὲ . . . κυκλώθ' ὀλόφωκτ' ἀνάριθμα,
καὶ μελίπηκτα τετυγμέν' ἄφθονα σασαμόφωκτα.
τυρακίνας δὲ γάλακτι καὶ μέλι συγκατάφυρτος ἦς ἄμυλος
πλαθανίτας·

σασαμοτυροπαταγῇ δὲ καὶ ζεσελαιοπαγῇ πλατύνετο σασα-
μόπαστα

πέμματα κῆτ' ἐρέβινθοι κνηκοσυμμιγεῖς ἀπαλαῖς θάλλοντες
ῥαῖς,

20 ὧα τ' ἀμυγδαλίδες τε τῶν μάλακοφλοῖδων . . . τε τρωκτά
παισίν

ἀδυῖδῃ κάρυ', ἄλλα τ' ὅσσα πρέπει παρὰ θοίναν

ὀλβιόπλουτον (ἔμην)· πόσις τ' ἐπεραίνετο κότταβοί τε λόγοι
τ' ἐπὶ κοινᾶς·

ἐνθα τι καινὸν ἐλέχθη κόμψον ἀθυρμάτιον, καὶ θαύμασαν
αὐτ' ἐπὶ τ' ἤνησαν . . .

(d) ATHEN. xi. 487 A.

. . . Σὺ δὲ τάνδε Βακχίου

εὐδροσον πλήρη μετανιπτρίδα δεῖξαι·

πρῶτ' τί τοι Βρόμιος γάνος τόδε δούς ἐπὶ τέρψιν
πάντας ἄγει.

(e) ATHEN. xi. 476 E.

Πίνετο νεκτάρσον πῶμ' ἐν χρυσέαις προτομαῖς κοίλων
κεράτων.

ἐβρέχοντο δὲ κατὰ μικρόν.

*7. ATHEN. xv. 692 D.

p. 610

Συμβαλοῦμαί τι μέλος ὑμῖν εἰς ἔρωτα.

8. ZENOB. v. 45. BERGK
p. 611
Οἷω μ' ὁ δαίμων τέρατι συγκαθεῖρξεν.
9. SUIDAS Ἔθυσας. p. 612
Ἔθυσας, ἀντιθύση.
10. ATHEN. i. 6 A. p. 614
Γάμει θεῶν λαμπρότατε.
11. *Id.* ii. 35. D. p. 615
Εὐρείτας οἶνος πάμφωνος.

TIMOTHEUS

TO ARTEMIS

12. PLUT. *de Aud. Poet.* c. 4. p. 629
Μαινάδα, θυιάδα, φοιβάδα, λυσσάδα.
- *13. *Id. Qu. Symp.* iii. 10. 3. Ib.
Διά κυάνεον πόλον ἄστρον,
διὰ τ' ὠκυτόκοιο σελάνας.
- *14. PORPHYR. *ap. Stob. Ecl. Phys.* i. 41, 61. Ib.
Ὅτ' ἀέξεται ἁλίου αὐγαῖς.
- *15. DIOG. LAERT. vi. 28, *de Zenone.* p. 621
Ἔρχομαι τί μ' αὖεις;
16. *Et. M.* 630. 41. p. 622
Τεταμένον ὀρίγανον διὰ μυελοτρεφῆ.
- *17. PLUT. *de fort. Alex.* ii. c. 1. p. 624
Σὺ δὲ τὸν γηγενέταν ἄργυρον αἰνεῖς.

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ὕποπίνειν, 'drink quietly,' Anac. xvi. 11.

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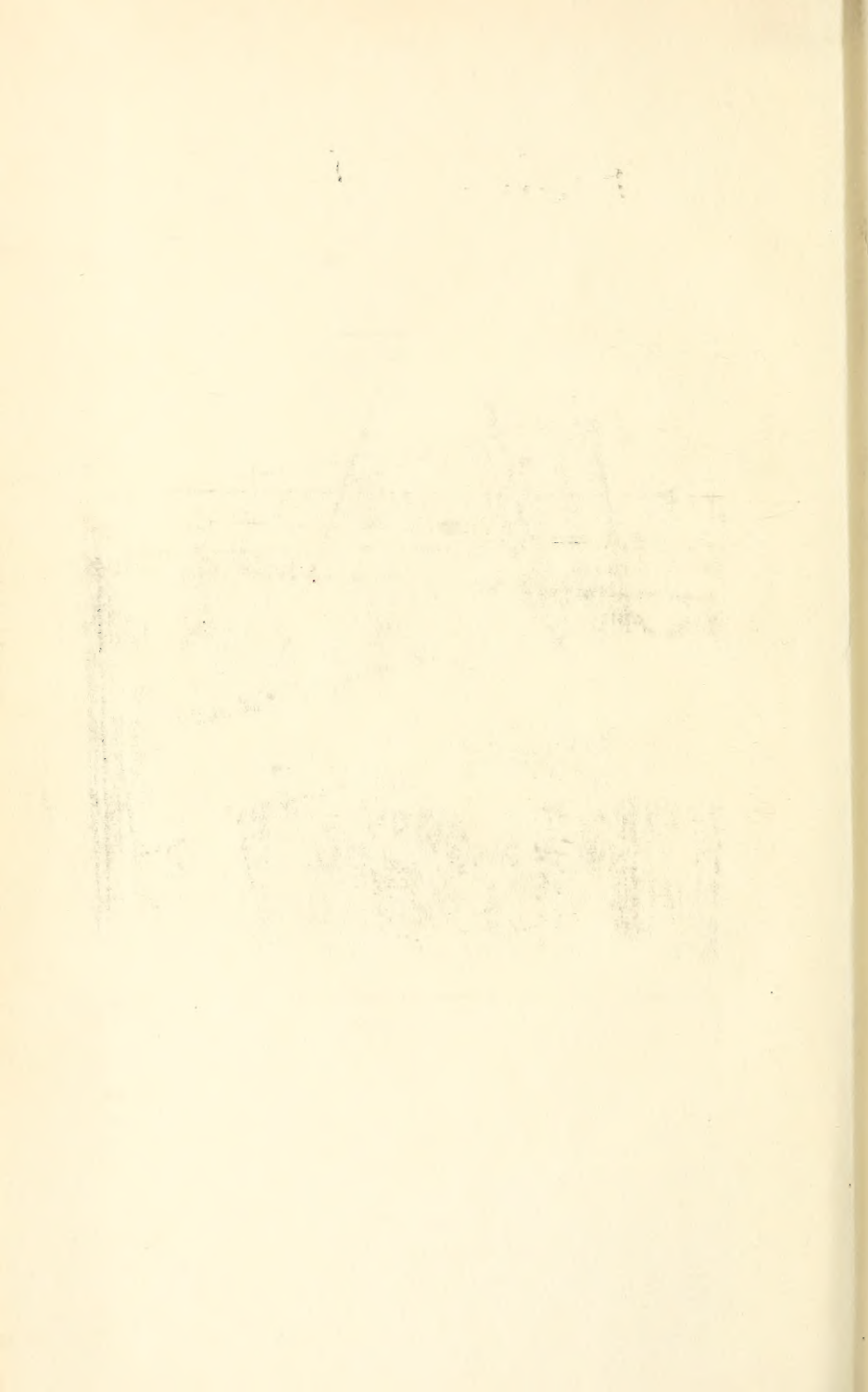
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